ART GALLERY OF ONTARIO ANNUAL REPORT 1994-1995

IN 1994, THE ART GALLERY OF ONTARIO HOSTED THE INTERNATIONALLY ACCLAIMED EXHIBITION *FROM CÉZANNE TO MATISSE: GREAT FRENCH PAINTINGS FROM THE BARNES FOUNDATION.* GROUND-BREAKING FINANCIAL COMMITMENTS FROM GOVERNMENT AND THE PRIVATE SECTOR, AND A TOTAL ATTENDANCE OF CLOSE TO 600,000, MADE THIS EXHIBITION ONE OF THE MOST SUCCESSFUL EVENTS IN THE HISTORY OF THE GALLERY.

Rosalba Carriera (Italian, 1675 – 1757)
Portrait of a Woman, c. 1730; pastel. Purchased with funds received from the late Mrs. Walter Gordon

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The Art Gallery of Ontario is governed by a 27-member Board of Trustees, which is responsible for the overall direction of the Gallery. Associate members assist the board by providing advice on various aspects of the Gallery's operation. Board members and associates generously volunteer their time, knowledge and expertise to ensure the institution's effective operation.

Elected from the Membership
Jane Aitken
Lucie Amyot
Sarah Band
Anthony Graham
Michael A. Hasley
F.L.R. (Eric) Jackman
J. Blair MacAulay
Vivienne Poy
Joseph Rotman
Alan Schwartz

Appointed by the College of Founders
David Campbell
Joseph Fodor
Georgia Prassas
Carol Rapp
Joseph Tanenbaum

Appointed by the Lieutenant-Governor-in-Council
Sarindar Dhaliwal
Janusz Dukszta
Joan Green (from November 1994)
Cheuk C. Kwan
Claire Miller
Dusty Miller
Mr. Justice Romain Pitt
Judith Schwarz
Brian Shell (from November 1994)
Lisa Steele

Appointed by the Council of the Municipality of Metropolitan Toronto
Councillor Olivia Chow
Mayor Barbara Hall (represented by Planning Commissioner Robert Millward)

Associate Trustees
Marsha Chandler
Hershell Ezrin
James Fleck (from January 1995)
Murray Frum
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Robert Kelly (from January 1995)
Michael M. Koerner
Barbara Wilkins Minton
Samuel Sarick
Janet Scott

The past year was a landmark one for the Art Gallery of Ontario, with the exhibition *From Cézanne to Matisse: Great French Paintings from The Barnes Foundation* as its highlight. During its 16-week run in Toronto, the exhibition, known as *The Barnes Exhibit*, was visited by 597,127 people, the Gallery's largest exhibition attendance in over 15 years. The enthusiastic public response resulted in major economic benefits for the Gallery, the city, the province and the country.

The Gallery launched a number of programs this year that underlined its commitment to encouraging new ways of seeing and thinking about art. These programs explore current issues in art and contemporary culture and position the Gallery as a forum for dialogue and debate. The new family programming allows visitors of all ages to explore the Gallery's collection through stories and music and to discover a variety of art concepts through hands-on experiences.

The Gallery took significant steps this year toward achieving its vision as an intellectual, cultural and social centre and is clearly demonstrating its vital role in today's society.

Attendance 1,107,414
General Gallery attendance 407,000
The Barnes Exhibit 597,127
Gallery programs in other communities 103,287

Members 32,000
Corporate Members 250

Collection
1994/95 acquisitions 1,255
Size of collection 19,420

Facility
Total area 44,871 m^2
Exhibition space 9,378 m^2

Public Program Attendance Highlights

School group visits
elementary level 7,724
secondary level 8,564
studio visits 3,451
The Barnes Exhibit 37,024
Professional development programs for teachers 1,033

Adult group visits
General 1,171
The Barnes Exhibit 20,574
English as a second language 3,161
Gallery School 19,242

Resources

Audio-Visual Centre
slides 152,869
videos 1,024
media kits 131
borrowers 2,759
est. viewing audience 55,180

Research Library
collection holdings:126,145

The past year was a landmark one for the Art Gallery of Ontario. A number of major successes reaffirmed the Gallery's reputation for program excellence and reinforced its position as a major force in attracting cultural tourism to Ontario.

The year's highlight was the exhibition *From Cézanne to Matisse: Great French Paintings from The Barnes Foundation*. This exhibition featured 83 works by major French Impressionists, Post-Impressionists and early Modernists, which, until 1993, were housed exclusively at The Barnes Foundation in Merion, Pennsylvania. The Art Gallery of Ontario successfully competed with 20 museums worldwide to be the fifth venue in the exhibition's exclusive international tour, which also included Washington, Paris, Tokyo, Fort Worth, Philadelphia and Munich. During its 16-week run in Toronto, the exhibition, known as *The Barnes Exhibit*, was visited by 597,127 people – the North American attendance record for the exhibition – and during this time, the Gallery was the number one tourist attraction in Toronto. Indeed, approximately 60 percent of our visitors came from outside Metropolitan Toronto. *The Barnes Exhibit* was both a critical and a financial success. Gallery memberships increased by more than 7,500, the food and beverage services grossed roughly $1 million, and the Gallery Shop sold more than $5.5 million worth of merchandise. Overall, the exhibition generated $2.6 million in net revenues for the Gallery, which significantly reduced the institution's operating debt. The Gallery is now on a more sound financial footing from which it can pursue similar exhibition opportunities for the people of Ontario in the future.

The Gallery was not alone in benefitting from *The Barnes Exhibit*. An independent study commissioned by the Government of Ontario ascertained that The Barnes Exhibit stimulated the production of $137 million in goods and services across Ontario, generating more than 2,000 jobs and $42 million in federal, provincial and municipal taxes. Visitors spent in total close to $75 million in Ontario. Overall, these results reinforce the critical role that the cultural tourism industry can play in revitalizing the economic health of the province.

In many ways, promoting the voice of the contemporary artist is central to the role of a public institution at the end of the 20th century. One of the Gallery's primary goals has been the development of an exhibition program that engages artists through various initiatives, bringing a contemporary point of view to all that we do. The Gallery is committed to making art accessible to all audiences and was particularly pleased to include in its 1994/95 program exhibitions by such contemporary artists as Thomas Struth, Gary Hill, Bruce Nauman, Panya Clark, Dan Graham, Carlo Cesta and Sarah Stevenson. *The Michael Snow Project*, a major retrospective of the artist's work co-organized by the Art Gallery of Ontario and The Power Plant, Contemporary Art Gallery at Harbourfront Centre, concluded its successful run at the Art Gallery of Ontario and three components of the exhibition travelled to communities throughout the province including Thunder Bay, Sudbury, Windsor, Stratford and Peterborough.

The Gallery also launched a number of programs that underlined its commitment to encourage new ways of seeing and thinking about art. Gallery talks encouraged multiple perspectives on our exhibitions, including presentations by such community "voices" as artists, architects, musicians, filmmakers and authors. To affirm the Gallery's role as a forum for discussion and debate, a new program series entitled "Perspectives on Art and Contemporary Culture" was initiated to explore current issues in art and contemporary culture. One theme in this series, "Drawing the Line: Censorship and Sexuality," explored the issue of sexual norms and representation in works of art through a variety of talks, lectures, films, readings and discussions. Another theme, "Locating Communities," addressed issues of community, identity and displacement. This program met with great success, and we look forward to its continuation in 1995/96.

In response to a growing demand for family activities, the Gallery launched Family Sundays in January. Families can now explore the Gallery's collection through stories and music, create their own masterpieces and discover a variety of art concepts through hands-on experiences. The Gallery also invited the public to interact with its exhibitions through its new Community Project program. The Ontario College of Art presented an installation in response to the exhibition *Dan Graham: Public/Private*, and Ballantrae Public School in Stouffville presented an installation in response to The Barnes Exhibit.

Many of the Gallery's exhibitions and programs would not have been possible without the sponsorship of the corporate sector. Of particular note is the generosity of Gluskin Sheff & Associates Inc., who provided an unprecedented level of support of $1 million for The Barnes Exhibit, the largest single sponsorship ever made to a visual arts institution. Other major corporate supporters in 1994/95 included Nelvana, which, in addition to donating its early live action and animation archives to the Gallery, has also committed to being the principal sponsor of the Gallery's family programming activities, including March Break, for the next four years. The Gallery has also received strong support throughout the year from foundations: The Tecolote Foundation enabled the Gallery to reinstall its collection of 18th-century

The platform party at the Donors' Evening for The Barnes Exhibit (l. to r.): Gallery Director Glenn Lowry; Arlene Perly Rae; Richard Glanton, President of The Barnes Foundation; The Honourable Bob Rae, former Premier of Ontario; Ira Gluskin and Gerald Sheff of Gluskin Sheff & Associates Inc.; Anne Swarbrick, former Minister of Culture, Tourism and Recreation; Gallery President Joseph L. Rotman

British art; The Laidlaw Foundation supported the series "Perspectives on Art and Contemporary Culture"; and The Henry White Kinnear Foundation funded our new Education Theatre, a much-needed facility that will be dedicated to specialized educational programs.

The Gallery was fortunate to receive outstanding support from the private sector this year, particularly gifts of works of art. More than 1,250 works were donated. The works of art received were remarkable in their representation of historical periods, artists and related objects. The growth of the collection in the past year reinforced the Gallery's belief that the works of art it collects for the people of Ontario are a precious intellectual resource, and a key to understanding our cultural heritage. Building the collection in depth and with carefully determined focus allows us to concentrate resources and develop a unique profile in the community of museums.

In this context, one of the many outstanding gifts received this past year is a remarkable example. The Gallery was pleased to accept an important anonymous gift of some 240 European Old Master frames from one of the most distinguished collections of its type assembled in our time. Their extraordinary craftsmanship represents the highest quality and best examples of Renaissance, Baroque, Rococo, Neo-Classical, Biedermeier and Empire from Italy, France, Spain, The Netherlands, Germany and England. This generous gift affords the Gallery the unparalleled opportunity to study, document, publish and exhibit frame history.

The Volunteer Committee continued its unfailing support throughout the year. The committee's major fundraising project for 1994/95, Art in Bloom, featured magnificent flower arrangements in the galleries inspired by masterpieces in the collection. The committee also generously sponsored one of the Gallery's Inuit galleries in honour of all the volunteers. An annual bursary was established this year to support students in the Gallery School's Advanced Studio program. I must also highlight the critical role of the volunteers during *The Barnes Exhibit*. More than 1,700 additional volunteers were recruited to meet and greet visitors and assist with operations in the retail areas, and the audio tour service operated during the exhibition was undertaken by the volunteers as a joint venture with Acoustiguide of Canada. The Gallery depends on the support that is so unselfishly given each year by our volunteers, and we are deeply grateful for their commitment to this institution.

This year, the Gallery faced the departure of its director, Glenn Lowry. While we regretted his parting, we were very proud of his accomplishments during his four-year directorship and wish him every success in his position as director at the Museum of Modern Art in New York. We look forward to working with Glenn's successor, Maxwell Anderson, formerly director of the Michael C. Carlos Museum in Atlanta.

I would like to express my appreciation to the trustees of our Board and Foundation for so generously dedicating their time and expertise to the Gallery. Each of our trustees takes a keen interest in the stability and growth of this institution. The proactive way in which our trustees and staff members work together generates an energy that makes the Art Gallery of Ontario one of the most innovative and dynamic cultural institutions in Canada.

I would also like to thank the staff of the Art Gallery of Ontario for their hard work and enthusiasm. From the outset, this year presented many formidable challenges that our staff met with a remarkable display of creativity, effort and sheer tenacity, demonstrating an overwhelming dedication. As a result, I believe the Gallery has emerged as a stronger and more vital institution.

I am privileged to be part of this organization of outstanding individuals, and I look forward to even more achievements in the coming year as the Gallery moves toward its vision as an intellectual, cultural and social centre.

Joseph L. Rotman

L'année 1994-1995 fera date dans l'histoire du Musée des beaux-arts de l'Ontario. Plusieurs grandes réalisations ont attesté la réputation d'excellence du Musée et son apport capital au tourisme culturel de l'Ontario.

L'année 1994-1995 restera sans conteste l'année de l'expositon *De Cézanne à Matisse : Chefs-d'œuvre de la Fondation Barnes* qui réunissait 83 peintures impressionnistes, post-impressionnistes et modernes; des chefs-d'œuvre qui, avant 1993, n'avaient jamais quitté la Fondation Barnes à Merion (Pennsylvanie). Le Musée des beaux-arts de l'Ontario a fait concurrence à vingt musées à travers le monde pour devenir la cinquième étape du circuit international de l'exposition qui a été présentée à Washington, Paris, Tokyo, Fort Worth, Philadelphie et Munich. À Toronto, l'exposition a attiré 597 127 visiteurs au cours d'une période de 16 semaines – nombre record de visiteurs en Amérique du Nord. Au cours de cette période, le Musée des beaux-arts de l'Ontario s'est révélé l'attrait touristique par excellence de Toronto. En effet, environ 60 % des visiteurs ont affirmé habiter à l'extérieur du Toronto métropolitain. Saluée et par le public et par la critique, l'exposition Barnes a également été une grande réussite financière. Durant l'exposition, le Musée a accueilli plus de 7 500 nouveaux membres; les services alimentaires ont obtenu une recette brute d'un million de dollars; et les ventes de la Boutique ont atteint 5,5 millions de dollars. Dans l'ensemble, l'exposition Barnes a généré des revenus nets de 2,6 millions, ce qui permettra au Musée de réduire considérablement son déficit d'exploitation. Fort d'une situation financière nettement plus solide, le Musée sera davantage en mesure de proposer à la population de l'Ontario des expositions de grande envergure.

Le Musée des beaux-arts de l'Ontario n'a pas été le seul à bénéficier des retombées économiques de l'exposition Barnes. Selon une étude réalisée pour le compte du gouvernement de l'Ontario, l'exposition Barnes a stimulé la production de biens et de services d'une valeur de 137 millions de dollars à travers l'Ontario, créant plus de 2000 emplois et générant 42 millions de dollars en taxes fédérales, provinciales et municipales. Les visiteurs de l'exposition ont dépensé près de 75 millions de dollars en Ontario. Ces chiffres confirment le rôle capital que peut jouer l'industrie du tourisme dans la revitalisation de l'économie de la province.

À la fin du 20e siècle, prêter voix aux artistes contemporains est, à maints égards, intrinsèque au rôle d'une institution publique. En 1994–1995, le Musée s'est employé à élaborer un programme d'expositions qui privilégie l'intervention des artistes, donnant ainsi un caractère d'actualité à toutes ses initiatives. Voué à mettre l'art à la portée de tous, le Musée a proposé à ses visiteurs une série d'expositions d'artistes contemporains, dont Thomas Struth, Gary Hill, Bruce Nauman, Panya Clark, Dan Graham, Carlo Cesta et Sarah Stevenson. *Le Projet Michael Snow*, le fruit d'une collaboration entre le Musée des beaux-arts de l'Ontario et le Power Plant, a remporté un franc succès. Trois volets de cette rétrospective majeure de l'œuvre de Michael Snow ont été circulés à travers la province, notamment à Thunder Bay, Sudbury, Windsor, Stratford et Peterborough.

En 1994–1995, le Musée a élaboré une gamme de programmes qui encouragent de nouvelles façons de voir et de penser l'art. La participation d'intervenants de divers secteurs de la société – artistes, professeurs, architectes, musiciens, cinéastes et auteurs – à une série de conférences a permis d'aborder les expositions sous des perspectives différentes. Soucieux de s'imposer comme un centre favorisant les échanges et les débats, le Musée a amorcé la série « Perspectives on Art and Contemporary Culture » qui s'articule autour des dossiers artistiques et culturels de l'heure. Dans le cadre de cette série « Drawing the Line: Censorship and Sexuality » examinait la question de la représentation sexuelle dans les œuvres d'art à travers une série de causeries, de communications, de films, de lectures et de débats, et « Locating Communities » traitait de la question de la collectivité, de l'identité et du déplacement. Étant donné son grand succès, la série se poursuivra en 1995–1996.

En janvier, le Musée a lancé les « dimanches-familles » qui permettent aux parents et enfants de découvrir la collection par le biais de la narration et de la musique, de créer leurs propres chefs-d'œuvre et d'explorer divers concepts artistiques. Le Musée a également mis en œuvre « Community Project » qui encourage le public à réagir aux expositions. Dans le cadre de ce programme, les étudiants de l'Ontario College of Art ont créé une installation en réponse à l'exposition *Dan Graham: Public/Private*, et les élèves de la Ballantrae Public School de Stouffville ont réalisé une installation en marge de l'exposition Barnes.

En 1994–1995, la commandite d'entreprise a rendu possible la réalisation d'un grand nombre d'expositions et de programmes. Il vaut de mentionner la générosité de la Gluskin Sheff & Associates Inc. qui a versé 1 million de dollars à l'exposition Barnes. Il s'agit de la plus importante somme jamais consentie par une entreprise privée pour la commandite d'un événement culturel au pays. À ce chapitre, la Nelvana Limited a non seulement offert au Musée son fonds archival de films d'animation et d'action, mais s'est engagée à appuyer les activités familiales, y compris la semaine de relâche scolaire, pour les quatre prochaines années. Le Musée a également bénéficié de l'appui de plusieurs fondations. La Tecolote Foundation a rendu possible la réinstallation de la collection d'art bri-

tannique du 18e siècle; la Laidlaw Foundation a appuyé la nouvelle série « Perspectives on Art and Contemporary Culture »; et la Henry White Kinnear Foundation a financé le nouveau théâtre éducatif voué à la prestation de programmes spéciaux.

Cette année encore, le Musée a bénéficié de la générosité du secteur privé et a vu sa collection s'enrichir de plus de 1 250 œuvres. Remarquables par leur représentation historique et artistique, ces dons nous donnent raison de croire que les œuvres que nous collectionnons pour la population de l'Ontario sont à la fois une précieuse ressource intellectuelle et la clé de notre patrimoine culturel. Un développement avisé et représentatif de la collection du Musée rend possible la concentration des ressources et le maintien d'un profil unique au sein de la communauté muséale.

Dans un tel contexte, des nombreux dons exceptionnels offerts cette année au Musée, un en particulier s'impose en exemple. En effet, le Musée a reçu d'un donateur anonyme quelque 240 cadres de maîtres anciens provenant de l'une des plus importantes collections du genre jamais assemblées à notre époque. Le groupe comprend de magnifiques cadres fabriqués en Italie, en France, en Espagne, aux Pays-Bas, en Allemagne et en Angleterre représentant divers styles et périodes : baroque, rococo, néoclassique, Empire, Renaissance et Biedermeier. Ce don offre au Musée la possibilité unique de contribuer à l'analyse, la publication et l'exposition des cadres dans un contexte historique.

Le Comité des bénévoles s'est toujours montré extrêmement généreux, et 1994–1995 n'a pas fait exception à la règle. Principal projet de collecte de fonds de l'année, « Art in Bloom » réunissait de magnifiques compositions florales s'inspirant des chefs-d'œuvre de la collection du Musée. Le Comité a financé une des salles inuit en hommage aux bénévoles. Il a également établi une bourse annuelle destinée aux étudiants du programme d'ateliers avancés de l'École du Musée. Je tiens à souligner le rôle de premier plan qu'ont joué les bénévoles durant l'exposition Barnes. Plus de 1 700 personnes sont venues grossir les rangs des bénévoles pour accueillir les visiteurs et venir en aide au personnel de la Boutique du Musée. Le service de location de guides acoustiques dans le cadre de l'exposition Barnes était exploité conjointement par les bénévoles et Acoustiguide Canada. Je tiens à exprimer ma reconnaissance aux bénévoles dont l'appui désintéressé est à la source des succès du Musée.

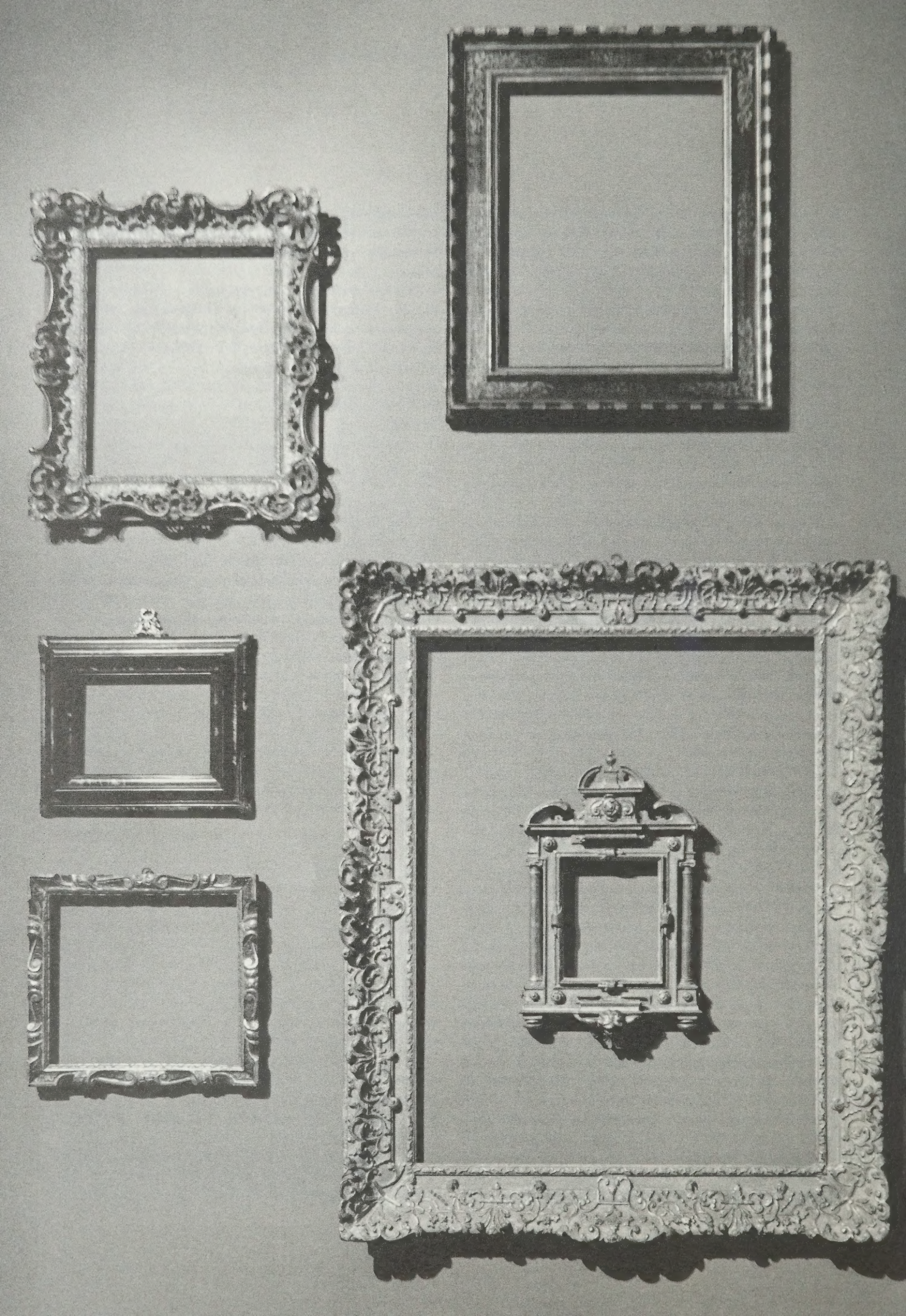
Nous avons le regret de perdre notre directeur Glenn Lowry, qui a accepté le poste de directeur du Museum of Modern Art de New York. Nous lui souhaitons beaucoup de succès dans ses nouvelles entreprises. En quatre ans, M. Lowry a effectué de remarquables changements et largement contribué aux succès du Musée. Nous souhaitons la bienvenue à son successeur Maxwell L. Anderson, ancien directeur du Michael C. Carlos Museum à Atlanta.

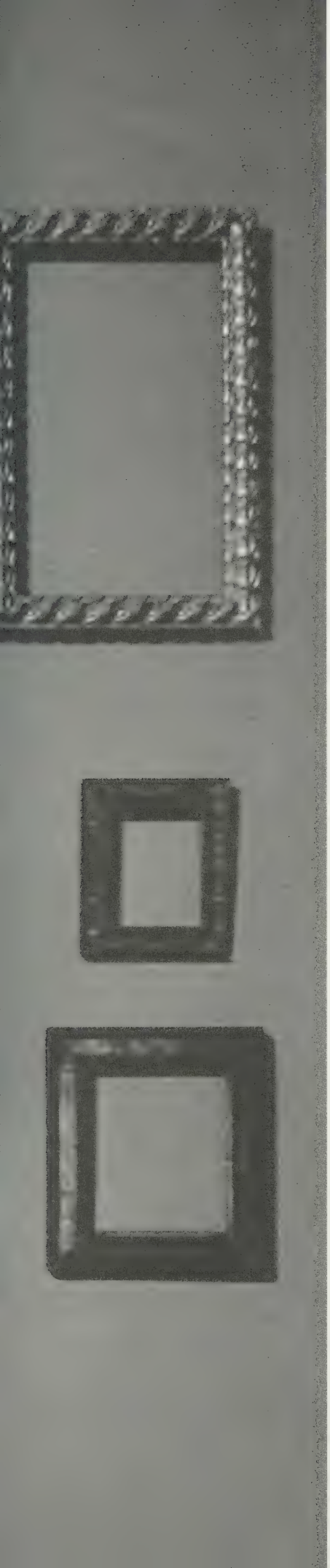
Je tiens à exprimer ma gratitude aux membres du conseil d'administration et de la Fondation, dont la compétence et le dévouement ne sont plus à démontrer. Ils ont à cœur la stabilité et à la croissance du Musée. L'action concertée des administrateurs et des employés fait du Musée des beaux-arts de l'Ontario l'une des institutions culturelles les plus dymaniques et les plus novatrices au Canada.

Je tiens également à remercier le personnel du Musée pour son ardeur et son enthousiasme. Témoignant d'un esprit d'initiative et d'une ténacité remarquable, le personnel nous a permis de relever avec brio les défis de cette dernière année. Le Musée s'en trouve d'autant plus fort, plus dynamique.

J'ai le privilège de faire partie d'une équipe exceptionnelle et je suis impatient de relever les défis de la prochaine année alors que le Musée mettra tout en œuvre pour s'imposer comme un centre intellectuel, culturel et social.

Joseph L. Rotman





A collection is alive and ever-changing, nurtured by the care of the curatorial staff and rooted in the generosity and commitment of friends of the Gallery. A collection reflects both art-making practices and art historical interests. While it reflects the views of many individuals, it is directly linked to service, scholarship and the pleasure given to its viewers. After all, collections are for display *and* study. This year we were privileged to add to the collection works of exceptional quality, which often represented an artist or style in remarkable depth.

The key acquisition of the year was an anonymous gift of 240 European Old Masters frames. This unique addition to the collection will enable the Gallery to explore in significant detail the history of frames and to establish the Gallery as a leader in this newly considered chapter of art history. Vivian and David Campbell continued to be among the most generous of Gallery supporters with a range of gifts, highlighted by an extraordinary collection of 27 multiples by contemporary American artist Bruce Nauman. Alan and Alison Schwartz made notable gifts to the contemporary collection, building upon works given in past years. Also in the contemporary collection, an anonymous donor gave 28 remarkable works by Canadian painter Paterson Ewen. These works, which span Ewen's 45-year career, position the Gallery to become the principal study centre for Ewen's work. It was particularly gratifying to designate such support for a contemporary Canadian artist.

The Inuit and photography collections continued to grow through focused acquisitions. George Swinton and his family added to their unique gift of work by Inuit artists with 178 sculptures, prints, drawings and related works, augmenting the Gallery's position as one of the foremost research sites for Inuit art in Canada. The work of Michel Lambeth, a pioneering Canadian photographer who chronicled the burgeoning Toronto art scene of the 1960s, was added to the photography collection. Seventy-six photographs by Lambeth and his contemporaries were generously donated by Av Isaacs. Dr. B. Shashi and Janet E. Dewan augmented a previous gift of work by 19th-century photographer Linnaeus Tripe with additional prints of Madura, India in the mid-1850s.

Important acquisitions in the European collection include the second and final group of 119 prints by James (Jacques-Joseph) Tissot from the collection of Allan and Sondra Gotlieb. The finest collection of Tissot prints outside the Bibliothèque Nationale in Paris, this group (which now totals 133 works) was recently exhibited in Europe and North America.

Finally, it is with pleasure we note that the Gallery has continued to benefit from the generosity of Joey and Toby Tanenbaum, whose patronage to the Gallery is well known. An outstanding canvas by French artist Horace Vernet, *Marine (Combat de corsaires, au lever de soleil)* (1818), from the collection of Louis-Philippe, duc d'Orléans (later King Louis Philippe of France) is an important addition to the 19th-century collection. Vernet's spectacular work, which predates Géricault's famous *Shipwreck (The Raft of the 'Medusa')* (1819) exemplifies the Romantic vision of the picturesque and the exotic.

Selection from 240 Old Masters frames from Italy, France, England, Spain, The Netherlands and Germany from the 15th to the 19th century. Anonymous Gift

Gifts

Canadian

Gift of the Swinton Family
178 sculptures, 24 prints, 16 drawings, 1 painting, 3 fabric pieces, representing the conclusion of the gift of Inuit art by the Swinton Family

Gift of Mrs. Margaret H. Knox and Mr. Lawren P. Harris
Biriukova, Yulia (Canadian, 1895-1972)
Portrait of Bess 1930
Oil on canvas
89.0 x 106.0 cm

Gift of D. Kristian Nowers
Borenstein, Sam (Canadian, 1908-1969)
Early Spring 1937
Graphite, ink, watercolour, gouache and coloured chalks on wove paper
48.4 x 66.1 cm

Gift of Mrs. Margaret H. Knox
Brooker, Bertram (Canadian, 1888-1955)
Unidentified Abstraction c.1930
Oil on canvas mounted on masonite
61.0 x 43.7 cm

Gift of Ian M. Collier
Collier, Alan Caswell (Canadian, 1911-1990)
Aircraft Sheet Metal Worker (Self-Portrait) 1943
Oil on masonite
122.2 x 91.4 cm

Gift of Dr. Helen J. Dow
Colville, Alexander (Canadian, b.1920)
4 works by the artist between 1940 and 1959, representing the conclusion of an extended gift by Dr. Dow

Gift of Richard Johnston
Fairley, Barker (Canadian, 1887-1986)
Richard Johnston 1960
Oil on masonite
76.1 x 60.9 cm

Yvonne Guiguet-Johnston 1960
Oil on masonite
60.9 x 51.0 cm

Gift of the Estate of Lawren P. Harris
Harris, Lawren S. (Canadian, 1885-1970)
"Formative" Series Drawing c.1950
Graphite on wove paper
27.8 x 21.1 cm

Gift of the Family of Lawren S. Harris
Harris, Lawren S. (Canadian, 1885-1970)
Untitled Abstraction "P" c.1968
Oil on canvas
106.9 x 165.4 cm

Untitled Abstraction "S" c.1968
Oil on canvas
104.0 x 122.4 cm

Given in memory of the Reverend J. Warren Eling by his family
Harris, Robert (Canadian, 1849-1919)
Xarri Schmit, Munich 1906
Oil on paperboard
37.9 x 30.3 cm

Gift of Prof. Paul W. and Mrs. Joan Fox
Kurelek, William (Canadian, 1927-1977)
"Who is she that Cometh Forth as the morning riseth?" 1962
Oil on gilded wood panel
70.2 x 36.6 cm

Gift of Av Isaacs
Lambeth, Michel Thomas Henry (1923-1977)
75 vintage gelatin silver prints, 1 chromogenic print and 1 oil sketch. The gift also includes vintage gelatin silver prints by Warren Collins, Dirk Kurt Heinze, Arnaud Maggs, Charmain Reading, John Reeves and Don Vincent.

Gift of Dr. Robert Finch
Mackinnon-Pearson, Cecilia (Canadian, 1889-1959)
5 etchings on wove paper

Mackinnon-Pearson, Ian (Canadian, 1896-1967)
17 etchings on wove paper

Bequest of Helen McCrimmon
McGillivray, Florence Helena (Canadian, 1864-1938)
Helen McCrimmon c.1920
Oil on canvas
38.1 x 30.5 cm (oval panel)

Margaret McCrimmon c.1920
Oil on canvas
38.6 x 30.6 cm (oval panel)

Gift of Helen McNicoll Dubeau
McNicoll, Helen Galloway
(Canadian, 1879-1915)
Sketch for *Picking Flowers* c.1912
Oil on canvas mounted on board
25.5 x 20.3 cm

Gift of Lorne Howell
Mead, Ray (Canadian, b.1921)
Blue Corners 1960
Oil on canvas
214.0 x 174.0 cm

Gift of Mrs. Nora E. Vaughan
Milne, David Brown (Canadian, 1882-1953)
Outlet of the Pond 1930
Drypoint on wove paper
25.8 x 29.0 cm

Prospect Shaft 1931
Colour drypoint, oil paint on wove paper
26.0 x 28.9 cm

Nichols, Jack (Canadian, b.1921)
Mother and Children 1947
Graphite and pastel wash on bristol board
73.8 x 59.0 cm

Head 1948
Lithograph on wove paper
43.2 x 32.0 cm

Little Boy 1947-48
Oil on canvas
55.8 x 45.7 cm

Smug Horse and Rider 1957
Pastel and watercolour on paper
55.0 x 42.0 cm

The Leap 1959
Crayon and watercolour on laid paper
83.3 x 56.3 cm

Gift of the Estate of Nora Vaughan
Rakine, Marthe (Canadian, b.1906)
Nora Vaughan 1955
Oil on masonite
61.0 x 49.7 cm

Gift of the Estate of the Artist
Scott, Marian Dale (Canadian, 1906-1993)
Structure No. 3 1966
Acrylic and graphite on canvas
148.2 x 137.8 cm

Artifact No. 6 1969
Acrylic on canvas
147.5 x 162.4 cm

Gift of Kathleen McKay
Varley, Frederick Horsman (Canadian, 1881-1969)
Bear Studies (recto and verso) c.1955
Black chalk on wove paper
17.6 x 12.0 cm

In the Country with Kathy and Don McKay 1960
Chalk on laid paper
22.9 x 30.6 cm

Sketchbook (46 drawings) 1954-c.1965
Graphite, ink and coloured conté on paper
28.0 x 21.0 cm (book, overall)

Studies of Cats on a Roof c.1950
Chalk and graphite on wove paper
19.6 x 15.8 cm

Study of an Inuit Woman 1938
Chalk on kraft paper
18.2 x 19.5 cm

Two Studies of Polar Bears c.1955
Black chalk and graphite on wove paper
12.2 x 17.6 cm

Gift of Dr. and Mrs. Jack Markens
Wallace, Harry Draper (Canadian, 1892-1977)
5 etchings and 1 aquatint on wove paper

Gift of friends of Donella Taylor, in her memory
Emond, Pierre (1738-1808)
Three Candlesticks from the Church of Saint Pierre, Ile d'Orléans 1795
Silver-gilt carved wooden altar candlesticks, 80.5 x 9.6 cm; 80.5 x 9.6 cm; 80.0 x 9.1 cm

Contemporary

Gift of Ann and Harry Malcolmson
Abbott, Berenice (American, 1898-1991)
American Shops, New Jersey 1954
Vintage gelatin silver print
19.0 x 24.0 cm

Gift of Jocelyne Alloucherie
Alloucherie, Jocelyne (Canadian, b.1947)
Les tables de sables II (bleue, brumeuse) 1993
Mixed media
160.0 x 304.8 x 152.4 cm (installed)

Gift of Lorne Graham
Bachman, Gabor (Hungarian, b.1952)
Free World 1991
Wood, iron, video
3.5 x 4.0 x 7.5 m

Bruce Nauman (American, b. 1941)
Double Poke in the Eye II 1985
Neon tubing with clear glass tubing suspension supports, mounted on aluminum panel
Gift of Vivian and David Campbell

Gift of David P. Silcox and Linda Intaschi
Baxter, Iain (Canadian, b.1936)
Blow Up c.1978
Acrylic and cibachrome on canvas
200.2 x 200.4 cm

Gift of Ron Benner, in memory of Christian Cavailles
Benner, Ron (Canadian, b.1949)
Anthro-Apologies (Inti Raymi/Festival of Children) 1979-80
Gelatin silver prints, oil, acrylic on plywood
243.9 x 121.7 cm (panels 1-6), 243.7 x 58.4 cm (panel 7)

Anthro-Apologies (Woman and Manta) 1979-80
Gelatin silver print and oil, Peruvian manta
213.3 x 153.7 cm (installed)

Gift of Alison and Alan Schwartz
Benoit, Claude-Philippe (Canadian, b.1953)
Sans titre #1 1989
2 gelatin silver prints (diptych)
76.3 x 104.3 cm (each)

Gift of Gerald Ferguson
Beuys, Joseph (German, 1921-1986)
From Eurasian Staff 1973
Screenprint on newsprint
89.8 x 63.2 cm

Gift of Edward Burtynsky
Burtynsky, Edward (Canadian, b.1955)
From the *C.M. Track, Rock of Ages Quarries* and other series, 1983-93
14 chromogenic prints
76.2 x 101.1 cm (12) and 112.1 x 137.1 cm (2)

Gift of Ann and Harry Malcolmson
Callahan, Harry (American, b.1912)
View From the Tent c.1950
Gelatin silver print
16.5 x 24.0 cm

Gift of Alison and Alan Schwartz
Carr-Harris, Ian (Canadian, b.1941)
BA Garage at Night 1986
Plywood and autobody paint
28.0 x 64.3 x 50.1 cm

Charney, Melvin (Canadian, b.1935)
Chicago Construction #1 1980
Coloured pencil and wax crayon over a photostat on vellum paper
63.4 x 66.4 cm

Gift of Mrs. Pamela Clark
Clark, John (Canadian, 1943-1989)
Against the Wind 1986
Oil and acrylic on canvas
238.5 x 197.3 cm

Gift of Alison and Alan Schwartz
Cohen, Sorel (Canadian, b.1936)
After Bacon/Muybridge, Coupled Figures/Shoulder Toss #1 1980
4 ektacolour prints on Harumi Board
50.0 x 50.0 cm (each)

Gift of Dr. Helen J. Dow
Colville, Alexander (Canadian, b.1920)
22 serigraphs, 5 drawings, 1 album, representing the conclusion of an extended gift from Dr. Dow of works by Alexander Colville

Gift of Geoffrey Rans in memory of Goldie Rans (1929-1993)
Curnoe, Greg (Canadian, 1936-1992)
Imported Direct from the Asshole of the World 1968
Black ink on wove paper
30.4 x 27.9 cm

Curnoe, Greg (Canadian, 1936-1992)
Art is the Complement of a Weak Mind 1964-65
Enamel, lithograph on paper, plaster self-adhesive bandage tape
122.5 x 122.0 cm

Gift of Ross and Marion Woodman
Curnoe, Greg (Canadian, 1936-1992)
Brock's Monument 1988
Watercolour and graphite on wove paper
31.9 x 23.9 cm

Hockey Stick Blades from West Lions Park, London 1965
Monoprint on wove paper
66.0 x 50.9 cm

Mariposa 10 Speed 1973
Ink and graphite on wove paper
48.5 x 63.8 cm

Sheila and Hugh 1969
Ink on wove paper
44.5 x 57.1 cm

Untitled 1961
Day glow gouache on cardstock
91.5 x 68.8 cm

Gift of Sheila Curnoe
Curnoe, Greg (Canadian, 1936-1992)
View from the most Easterly Window on the North Wall 1969
Acrylic, aluminum, steel, wallpaper, audio cassette and player on wood panel
266.0 x 125.0 x 132.5 cm (installed)

Gift of Mr. and Mrs. Walter A. Moos and Family
Curnoe, Greg (Canadian, 1936-1992)
Ilde 1962
Oil and Damar on hardboard
152.3 x 122.0 cm

Gift of Andrew Danson
Danson, Andrew (Canadian, b.1945)
Michael Snow in Self-Portrait 1989
Gelatin silver print
40.4 x 46.8 cm

Gift of Janina and Antonio Mancini
De Kooning, Willem (American, b.1904)
Seventeen Lithographs for Frank O'Hara
Lithograph on chine colle
68.6 x 61.0 cm (each sheet)

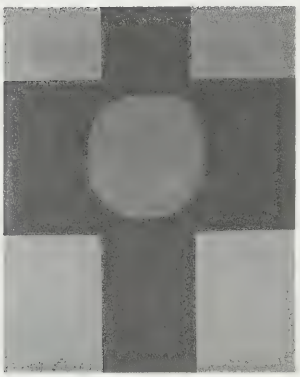
Gift of Gerald Ferguson
Dibbets, Jan (Dutch, b.1941)
Untitled 1971
Lithograph on paper
56.0 x 56.2 cm

Anonymous Gift
Ewen, Paterson (Canadian, b.1925)
12 paintings, 8 watercolours, 6 drawings, 1 lithograph, 1 assemblage spanning the artist's work between 1950 and 1994

Gift from the Collection of Bruno M. and Ruby Cormier
Ewen, Paterson (Canadian, b.1925)
Untitled 1962
Coloured chalk
65.0 x 47.0 cm

Gift of Pierre Myrand
Favro, Murray (Canadian, b.1940)
Sproing 1965
Oil and metallic paint, steel on hardboard
200.0 x 300.0 cm (installed)

Gift of the A. Sarlos Foundation
Fehér, László (Hungarian, b.1953)
Under the Statue I 1989
Oil on canvas
180.5 x 250.2 cm



Ray Mead (Canadian, b. 1921)
Blue Corners 1960
Oil on canvas
Gift of Lorne Howell

Under the Statue II 1989
Oil on canvas
180.7 x 250.6 cm

Gift of Dr. Cecil and Constance Gilbert
Fischl, Eric (American, b.1948)
Protect Our Savior 1978
Ink, oil paint, graphite on oiled paper
78.5 x 180.2 cm

Gift of Vivian and David Campbell
Förg, Gunther (German, b.1952)
Barcelona Pavillon 1988
10 colour photographs
270.0 x 120.0 cm (each)

Bronze Relief 1988
Bronze
170.0 x 160.0 x 16.0 cm

Untitled 1988
Acrylic on lead
240.0 x 160.5 x 6.0 cm

Gift of Sonja and Michael Koerner
Gaucher, Yves (Canadian, b.1934)
R-CR-11-D 1968
Acrylic on canvas
91.5 x 122.0 cm

Gift of Alison and Alan Schwartz
Gaucher, Yves (Canadian, b.1934)
Untitled 1979
Acrylic on wove paper
51.0 x 66.0 cm

Untitled 1978
Acrylic on wove paper
56.2 x 76.4 cm

Gift of AA Bronson
General Idea (Canadian, 1968-1994)
96 preparatory drawings for *The Armoury of the 1984 Miss General Idea Pavillion* 1985-90
Various sizes

Gift of Vivian and David Campbell
General Idea (Canadian, 1968-1994)
Showcard Series 1975
250 serigraphed cards with photographs and handwritten text
45.7 x 35.6 cm (each)

Gift of Sandra Simpson
General Idea (Canadian, 1968-1994)
XXX bleu 1984
Acrylic on canvas and poodle mannequins
350.0 x 1000.0 cm (installed)

Goldstein, Jack (Canadian, b.1945)
Untitled 1983
Acrylic on canvas
243.7 x 427.0 cm

Gift of Ron Rosenes
Goodwin, Betty Roodish (Canadian, b.1923)
Shirt #4 1971
Etching on wove paper
95.4 x 71.9 cm

Gift of Price Waterhouse
Gorlitz, Will (Canadian, b.1952)
Genre VII 1984
Oil on canvas
60.5 x 88.8 cm

Genre VIII 1984
Oil on canvas
60.5 x 88.8 cm

Genre XIII 1984
Oil on canvas
60.5 x 88.8 cm

Genre XVI 1984
Oil on canvas
60.8 x 88.7 cm

Ann and Harry Malcolmson Richard Hamilton Donation
Hamilton, Richard (British, b.1922)
10 prints (dated 1965-1972)

Gift of Linda Hershoran
Iskowitz, Gershon (Canadian, 1921-1988)
Midnight #2 1987
Lithograph on wove paper
105.7 x 89.9 cm

Commissioned by Vivian and David Campbell for the Art Gallery of Ontario
Lexier, Micah (Canadian, b.1960)
Patio Lights with Text: "You care about the same things we do" 1994
Stainless steel, cable, hooks, black plated brass, electrical sockets and lamps (14 strings of lights)
335.0 cm (each string)

Lum, Ken (Canadian, b.1956)
Untitled 1994
Stainless steel
80.0 x 274.5 x 274.5 cm (installed)

Gift of Alison and Alan Schwartz
Macphee, Medrie (Canadian, b.1953)
Frida's Garden 1990
Chalk on wove paper
156.6 x 110.5 cm

Horace Vernet (French, 1789-1863)
Combat de corsaires, au lever de soleil 1818
Oil on canvas
Gift of Joey and Toby Tanenbaum

Gift of the Mark Gayn Collection
Macpherson, Duncan (Canadian, 1924-1993)
A Billion Box Tops and You Get a Free Embassy
Graphite, black ink and water-colour on wove paper
44.7 x 44.7 cm (overall)

After you Infiltrate the R.C.M.P....
Graphite, black ink and water-colour on wove paper
43.0 x 43.0 cm (overall)

General Nuisance
Graphite, black ink and water-colour on wove paper
44.4 x 43.7 cm (overall)

Nato
Graphite, black ink and water-colour on wove paper
39.2 x 39.3 cm (overall)

Gift of the Roald Nasgaard Fan Club
Maggs, Arnaud (Canadian, b.1926)
Joseph Beuys: 100 Frontal Views 1981
Gelatin silver contact print
87.2 x 60.1 cm

Gift of Ross and Marion Woodman
Martin, Ron (Canadian, b.1943)
Collage 1965
Collage on board
7.6 x 7.1 cm

Collage 1965
Collage on mount board
D. 22.5 cm

Collage #41 1965
Collage on mount board
14.5 x 14.3 cm

Collage No. 1 1965
Collage on cardstock
7.7 x 7.8 cm

Gift of Paul and Pierrette Labelle
Molinari, Guido (Canadian, b.1933)
Bouche Bée Bleu 1985
Acrylic on canvas
198.0 x 152.0 cm

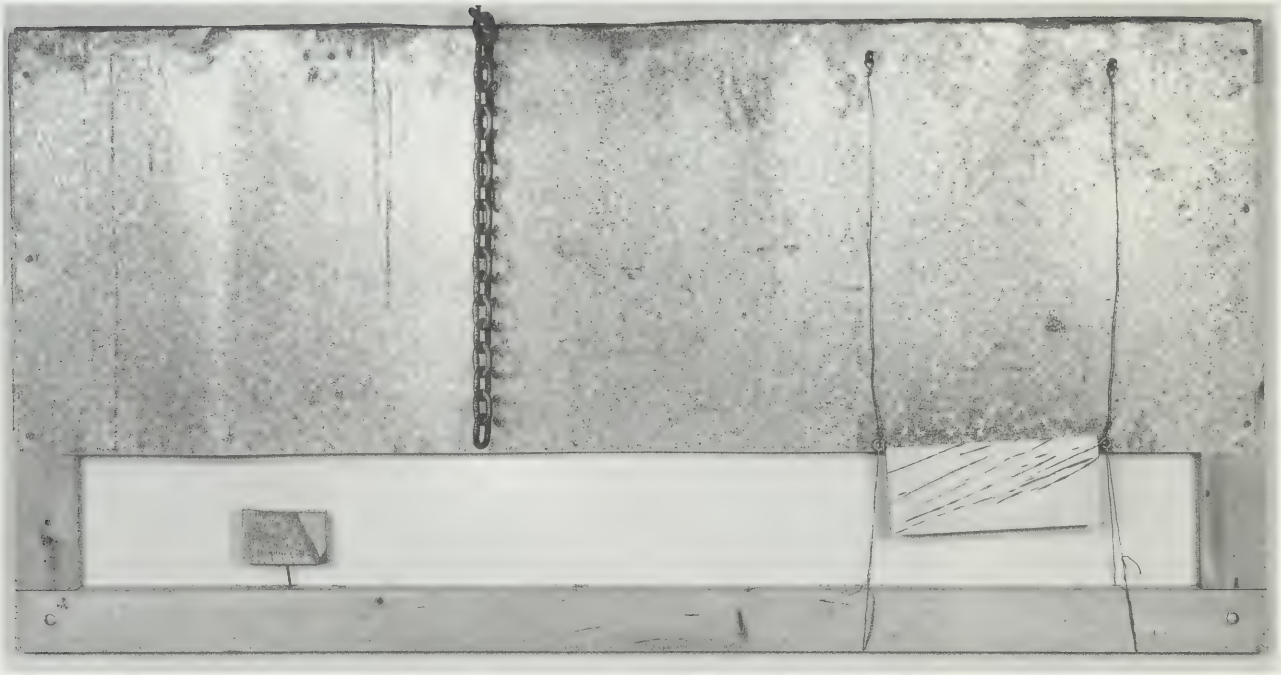
Gift of the Estate of Alkis Klonaridis
Murray, Robert Gray (Canadian, b.1936)
Green Background 1992
Woodblock print with oil base ink on kozo paper
47.7 x 40.0

Ochre Background 1992
Woodblock print with oil base ink on kozo paper
47.7 x 40.0 cm

Gift of Vivian and David Campbell
Nauman, Bruce (American, b.1941)
2 videotapes, 2 sculptures and 25 prints, dated 1971-88
Various sizes

Gift of Alison and Alan Schwartz
Patton, Andy (Canadian, b.1952)
With One Hand Set Against the Other 1984
Oil on canvas
151.8 x 167.3 cm

You'll Never Dream 1985
Oil on canvas
90.8 x 304.5 cm



Paterson Ewen (Canadian, b. 1925)
Thunderchain 1971
Metal, engraved linoleum, wood, acrylic paint
Anonymous gift

Gift of William Perehudoff
Perehudoff, William (Canadian, b.1919)
Echo 1964
Acrylic on canvas
196.3 x 197.0 cm

Gift of Alison and Alan Schwartz
Poulin, Roland (Canadian, b.1940)
Sombre #1 1988-89
Charcoal and collage on wove paper
145.0 x 126.9

Gift of Pierre Mailhot
Rabinowitch, David George (Canadian, b.1943)
Construction of Vision 1969
Graphite and ink on paper
127.2 x 96.8 cm

Gift of Jacques Mailhot
Rabinowitch, David George (Canadian, b.1943)
Construction of Vision 1974
Graphite on paper
127.2 x 96.9 cm

Gift of Dr. Paul Mailhot
Rabinowitch, David George (Canadian, b.1943)
Construction of Vision in Two Sheets – Romanesque Vertical Construction of Vision K-2 1975
Graphite on paper
127.0 x 96.8 cm (each)

Construction of Vision in Two Sheets – Romanesque Vertical Construction of Vision K-3 1975
Graphite on paper
127.0 x 96.9 (each)

Construction of Vision in Two Sheets – Romanesque Vertical Construction of Vision K-4 1975
Graphite on paper
127.0 x 96.8 cm (each)

Gift of Gerald Ferguson
Ryman, Robert (American, b.1930)
Circle Lithograph 1971
Two-colour lithograph on wove paper
D. 51.4 cm

Two Stones 1971
Lithograph on wove paper
75.5 x 75.6 cm

Commissioned by Vivian and David Campbell for the Art Gallery of Ontario
Schelle, Susan (Canadian, b.1947)
Suit/Case/Hat/Box 1994
Polished mahogany-coloured granite, bronze inlay
62.5 x 124.0 x 80.0 cm (installed)

Gift of Mr. and Mrs. Harvey Buchanan
Segal, George (American, b.1924),
Chicken 1966
Grey painted polyester casting resin, cheesecloth and fiberglass aluminum filled casting resin with woven fiberglass reinforcement
10.0 x 46.0 x 32.0 cm

Gift of Lou and Bea Myers
Spiegel, Stacey (Canadian, b.1955)
Oracle 1986
Copper, steel, wood, 24 colour television sets
487.0 x 152.0 x 152.0 cm (installed)

Prints and Drawings

Gift of Allan and Sondra Gotlieb
Aman-Jean, Edmond François (French, 1860-1936)
Beneath the Flowers 1897
Lithograph on wove paper
40.9 x 30.8 cm (sheet)

La Rieuse 1900
Lithograph on wove paper
71.5 x 54.1 cm

Archipenko, Alexander (Ukrainian, 1887-1964)
Frau 1922
Lithograph on wove paper
41.0 x 31.0 cm (sheet)

Gift of Frank and Marianne Seger
Barlach, Ernst (German, 1870-1938)
Seated Girl, Half Turned to the Right 1922
Charcoal on wove paper
34.6 x 26.2 cm

Gift of Allan and Sondra Gotlieb
Berthon, Paul (French, 1872-1909)
Portrait of Sarah Bernhardt 1901
Zincograph on wove paper
65.5 x 51.2 cm (sheet)

Gift of Marion and Ross Woodman
Blake, William (British, 1757-1827) (after Hogarth)
The Beggar's Opera, Act III 1788
Etching and engraving on laid paper
43.4 x 56.0 cm

The Beggar's Opera, Act III 1790
Etching and engraving on wove paper
45.4 x 58.1 cm

Gift of Allan and Sondra Gotlieb
Bonnard, Pierre (French, 1867-1947)
Untitled from "Dingo" (p.142) 1924
Etching with engraving, retroussage and surface tone on laid paper
37.8 x 27.6 cm (sheet)

Untitled from "Dingo" (p.76) 1924
Etching with engraving, retroussage and surface tone on laid paper
38.4 x 27.4 cm (sheet)

Untitled from "Dingo" (p.60) 1924
Etching with engraving, retroussage and surface tone on laid paper
38.7 x 28.2 cm (sheet)

Untitled from "Dingo" (p.140) 1924
Etching with engraving, retroussage and surface tone on laid paper
38.4 x 28.0 cm (sheet)

Gift of Eric G. Carlson in Honour of Karen Carlson Ogden
Bonnier, Jean (French, b.1882)
Printing plate for Rodolide
Incised acetate
31.5 x 15.5 cm

Gift of Jane Dobell
Braque, Georges (French, 1882-1963)
Braque Graveur 1953
Offset lithograph on wove paper
60.0 x 41.0 cm

Gift of the Mark Gayn Collection
Chagall, Marc (Russian, 1887-1985)
Christ with Family 1959
Lithograph on wove paper
33.0 x 45.7 cm

Gift of Allan and Sondra Gotlieb
Delaunay, Robert (French, 1885-1941)
La Cité from "Allo! Paris!" 1926
Lithograph on papier de chine
28.7 x 22.2 cm (sheet)

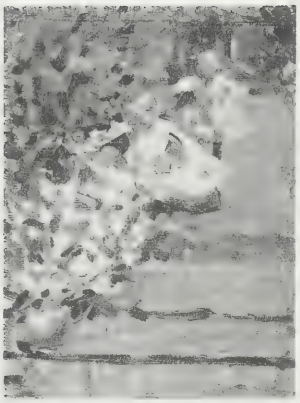
La Seine et l'île de la Cité from "Allo! Paris!" 1926
Lithograph on papier de chine
28.6 x 22.4 cm (sheet)

Les ponts de Paris et Notre-Dame from "Allo! Paris!" 1926
Lithograph on papier de chine
28.7 x 22.3 cm (sheet)

Dulac, Charles-Marie (French, 1865-1898)
Plate 4 from "Suite de Paysages" 1892-93
Lithograph in two colours on chine colle
49.8 x 65.4 cm (plate paper)

Plate 4 from "Suite de Paysages" 1892-93
Lithograph on chine colle
50.2 x 65.5 cm (plate paper)

Plate 7 from "Suite de Paysages" 1892-93
Lithograph on chine colle
50.2 x 65.3 cm (plate paper)



Helen Galloway McNicoll
(Canadian, 1879-1915)
Sketch for *Picking Flowers* c.1912
Oil on canvas mounted on board
Gift of Helen McNicoll Dubeau

Plate 7 from "Suite de Paysages" 1892-93
Lithograph on chine colle
50.3 x 65.2 cm (plate paper)

Ensor, James (Belgian, 1860-1949)
Combat of the Rascals Désir et Rissolé 1888
Drypoint with surface tone on wove paper
36.1 x 48.0 cm (sheet)

Feure, Georges de (French, 1868-1943)
The Return of the Chevalier 1897
Lithograph on wove paper
55.2 x 40.8 cm (sheet)

Gift of Eric G. Carlson in Honour of Karen Carlson Ogden
Grasset, Eugène (French, 1841-1917)
Printing Plate for "Les Fêtes des Paris"
Copper plate
14.0 x 10.2 cm

Gift of Jane Dobell
Gross, Anthony (British, 1905-1984)
The Valley No.1 1956
Etching on wove paper
57.0 x 78.8 cm

Gift of Allan and Sondra Gotlieb
Helleu, Paul-César (French, 1859-1927)
Tissot Chatting with Three Ladies 1893
Drypoint on laid paper
51.7 x 37.6 cm

Gift of Joan and Paul Darby
Keene, Charles Samuel (British, 1823-1891)
Game-Keeper
Etching on Japanese paper
16.0 x 10.2 cm (imp)

Gift of Allan and Sondra Gotlieb
Klinger, Max (German, 1857-1920)
Dreams 1884
Etching with stipple and plate tone on wove paper
60.2 x 43.9 cm (sheet)

Gift of Margaret and Ian Ross
Lagrenée, Jean-Jacques (French, 1749-1821)
The Angel Leaving Tobias and His Circle
Brown ink, wash and gouache on laid paper
33.5 x 44.3 cm

Gift of the Mark Gayn Collection
Matisse, Henri (French, 1869-1954)
Visage légèrement penché vers la gauche 1913
Lithograph on wove paper
50.3 x 32.9 cm

Gift of Ross and Marion Woodman
Nicholson, Ben (British, 1894-1982)
Small Still Life 1967
Etching on wove paper
32.3 x 31.0 cm

Gift of Helga Vonwicht, in memory of her sister Jutta
Picasso, Pablo (Spanish, 1881-1973)
Deux modèles se regardant 1934
Etching on laid paper
44.7 x 34.1 cm

Gift of Jane Dobell
Picasso, Pablo (Spanish, 1881-1973)
Portrait de Jacqueline
Offset lithograph on wove paper
70.1 x 50.3 cm

Vallauris Exposition 1954
Linocut on wove paper
89.7 x 59.8 cm

Gift of Allan and Sondra Gotlieb
Redon, Odilon Bertrand (French, 1840-1916)
Femme de profil vers la gauche coiffée d'un hennin c.1898
Lithograph on wove paper
32.6 x 25.3 cm

I Saw a Large and Pale Light 1896
Lithograph on chine colle
45.3 x 31.5 cm (sheet)

Rhead, Louis John (American, 1857-1926)
Lady with Peacocks 1897
Lithograph on wove paper
55.2 x 40.9 cm

Gift of Jane Dobell
Richards, Ceri Giraldus (British, 1903-1971)
Costers Dancing 1952
Lithograph on wove paper
56.2 x 76.6 cm

Costers Dancing 1952
Lithograph on wove paper
51.0 x 59.6 cm

Girl and Piano 1949
Lithograph on laid paper
51.8 x 69.2 cm

Linnaeus Tripe (British, 1822-1902)
Madura. The Great Pagoda, Mootoo Alaghur and East Gopurum from Tank 1858
Albumen print from waxed paper negative
Gift of Dr. Shashi B. Dewan and Janet E. Dewan

Homage to Dylan Thomas 1955
Lithograph on wove paper
50.9 x 56.1 cm

Sculptor's Studio 1955
Lithograph on wove paper
56.0 x 76.5 cm

Gift of Allan and Sondra Gotlieb
Robbe, Emmanuel (French, 1872-1936)
Claudine
Aquatint, etching, hand-colouring on laid paper
61.2 x 44.3 cm (sheet)

Rops, Félicien (Belgian, 1833-1898)
Death Sowing Discord c.1864
Heliogravure reworked with softground on laid paper
47.1 x 35.3 cm (sheet)

Gift of Jane Dobell
Rothenstein, Michael (British, 1908-1993)
The Owl III (The Torch) c.1955
Linocut on wove paper
76.7 x 46.9 cm

Gift of the Mark Gayn Collection
Rouault, Georges (French, 1871-1958)
Ce sera la dernière, petit père! (from Miserere) 1927
Photogravure, aquatint, roulette and etching on laid paper
64.8 x 49.9 cm

Christ aux outrages (from Les Fleurs du Mal) 1926
Aquatint and photogravure on wove paper
44.6 x 33.4 cm

Il serait si doux d'aimer (from Miserere) 1923
Photogravure, aquatint, roulette and etching on laid paper
65.0 x 50.3 cm

Jésus sera en agonie jusqu'à la fin du monde (from Miserere) 1926 photogravure, aquatint, roulette and etching on laid paper
64.8 x 50.9 cm

Loin du sourire de Reims (from Miserere) 1922
Photogravure, aquatint, roulette and etching on laid paper
65.8 x 50.8 cm

Satan III (from Les Fleurs du Mal) 1926
Aquatint and photogravure on wove paper
44.1 x 33.1 cm

Siqueiros, José David Alfaro (Mexican, 1898-1974)
Head 1931
Lithograph on wove paper
65.0 x 50.0 cm

Sorlier, Charles (French, b.1921)
(after Marc Chagall)
Couple in Mimosa 1967
Lithograph on wove paper
74.3 x 53.4 cm

Les deux profils: Saint-Jean-Cap-Ferrat 1952
Lithograph on wove paper
74.5 x 53.2 cm

The Fight between Jacob and the Angel 1967
Lithograph on wove paper
74.4 x 53.3 cm

Gift of Lynn and Stephen Smart
Spencer, Stanley (British, 1891-1959)
10 drawings in various media, including graphite, ink and wash

Gift of Tom and Patricia La Pierre
Spencer, Stanley (British, 1891-1959)
10 drawings in various media, including graphite, ink and wash

Gift of Allan and Sondra Gotlieb
Tissot, James (French, 1836-1902)
128 prints; etchings, drypoints and mezzotints and 4 frames

Gift of Jane Dobell
Vaughan, Keith (British, 1912-1977)
Finisterre 1952
Lithograph on wove paper
50.8 x 62.8 cm

Old Seaweed Hoist 1953
Lithograph on wove paper
50.8 x 66.1 cm

The Walled Garden 1951
Lithograph on wove paper
50.0 x 65.5 cm

European

Anonymous Gift
240 European frames from Italy, France, England, Spain, The Netherlands and Germany from the 15th to the 20th century

Gift of Margaret and Ian Ross
Barye, Antoine Louis (French, 1796-1875)
Two Young Lions c.1830
Bronze, sand cast
H. 17.7 cm

Two Young Lions c.1830
Wax over cast plaster, patinated
H. 18.3 cm

Gift of Dr. Peter G. Forbath in memory of Dr. Renée Fonó
Czigàny, Dezsö (Hungarian, 1883-1937)
Anna Fonó Playing the Piano
Oil on canvas
65.5 x 86.0 cm

Portrait of Anna Fonó Resting Her Head on a Table
Oil on canvas
70.0 x 88.0 cm

Gift of Margaret and Ian Ross
Dubut, C. (French, active 1694-1709)
Commemorative Medal: Clement XI (Giovanni Francesco Albani 1649-1721, Pope from 1700) 1708
Bronze plaque
D. 127.6 mm

Gift from the executors of the Estate of Nora Vaughan
Fini, Léonor (b.1918, Argentina)
Portrait of Nora Vaughan c.1930s
Oil on canvas
46.5 x 33.0 cm

Gift of Dr. Roxane Carlisle, in memory of John J. Connick, Prince Edward Island, Canada
Jacobi, Lotte (American; German, 1896-1990)
5 portrait studies and 1 photogenic 1932-59
Vintage gelatin silver prints

Gift of Mira Godard
Moore, Henry (British, 1898-1986)
Open Work Basket Heads or Half Figures (recto)
Seated Woman (verso) 1959
Chalk, graphite and wash on wove paper
29.0 x 23.6 cm

Gift of Margaret and Ian Ross
Pieri, Giovan Francesco (Italian [Pratese], c.1697-after 1765)
Commemorative Medal: Gian Gastone de'Medici (1671-1737), Grand Duke of Tuscany from 1723 1723
Bronze cast
D. 83.0 mm

Gift of Dr. Peter G. Forbath
Pór, Bertalan (Hungarian, 1880-1964)
Self-Portrait (head and upper torso)
Brush and black ink on wove paper
39.5 x 30.3 cm (max)

Self-portrait (head)
Pen and black ink on wove paper
33.2 x 25.1 cm (max)

Study for "Longing for Pure Love"
Graphite on wove paper
27.0 x 22.1 cm (max)

Gift of Margaret and Ian Ross
Pozzo, Giovanni (Italian, c.1670-1752)
Commemorative Medal: Conyers Middleton (1683-1750), English Theologian, Keeper of Cambridge University Library from 1723 1724
Bronze
D. 82.3 mm

Selvi, Antonio Francesco (Italian [Florentine], 1679-1753)
Commemorative Medal: Anton Maria Salvini (1653-1729), Professor of Greek at the University of Florence 1713 (?)
Bronze
D. 81.1 mm

Commemorative Medal: Giovanni Lami (1697-1770); theologian scholar and antiquarian 1747
Bronze
D. 86.4 mm

Commemorative Medal: Giuseppe Maria Saverio Bertini (1694-1756), physician and medical writer 1752
Bronze with turned brass rim
D. 86.6 mm

Soldani-Benzi, Massimiliano (Italian [Florentine], 1656-1740)
Commemorative Medal: Giovanni Matteo Marchetti (1647-1704); Bishop of Arezzo from 1691 1702
Bronze cast
D. 97.5 mm

Soldani-Benzi, Massimiliano
Obverse: (Italian [Florentine], 1656-1740);
Guglielmada, Giovanni Battista
Reverse: (Italian [Roman], active 1665-1689)
Commemorative Medal: Queen Christina of Sweden (1626-1689); reigned 1632-54
Bronze cast
D. 62.1 mm

De Saint Urbain, Ferdinand (French, 1658-1738)
Commemorative Medal: Marcello Malpighi (1629-1694); physiologist and pioneer in microscopic anatomy 1693
Bronze
D. 88.4 mm

Gift of Dr. Peter G. Forbath
Szönyi, István (Hungarian, 1894-1960)
Study for "Deposition from the Cross"
Charcoal on laid paper
31.5 x 44.8 cm (max.)

Gift of Margaret and Ian Ross
Ticciati, Girolamo (Italian [Florentine], 1676-1745)
Commemorative Medal: Antonio Magliabechi [or Magliabecchi] (1633-1714), Librarian to Cosimo III de 'Medici from 1673 1704
Bronze
D. 102.0 mm

Gift of Dr. Peter G. Forbath
Tihanyi, Lajos (Hungarian, 1885-1938)
Landscape
Oil on canvas
60.5 x 72.5 cm

Standing male nude from the rear
Graphite on wove paper
30.2 x 20.1 cm

Gift of Dr. Shashi B. Dewan and Janet E. Dewan
Tripe, Linnaeus (British, 1822-1902)
India: Group of Architecture and Landscape Views 1858
36 albumen prints from waxed paper negatives

Gift of Joey and Toby Tanenbaum
Vernet, Horace (French, 1789-1863)
Combat de corsaires, au lever de soleil 1818
Oil on canvas
72.0 x 103.2 cm

Gift of Margaret and Ian Ross
Weber, Lorenzo Maria (Italian [Florentine], 1697-c.1765)
Commemorative Medal: Anton Maria Biscioni (1674-1756), Keeper of the Medici-Laurentian Library 1747
Bronze cast
D. 80.7 mm

Commemorative Medal: Maria Theresa of Austria (1717-1780); Empress of Germany from 1750, Queen of Hungary and Bohemia
1743
Bronze cast
D. 81.5 mm

Purchased with Special Funds

Canadian

Betty Ann Elliott Fund, 1995
Dickson, Elizabeth (Canadian, active 1920s-30s)
Stewart Houston in Fancy Dress
c.1923-24
Vintage gelatin silver print
24.0 x 18.9 cm

Volunteer Committee Fund
Edson, Aaron Allan (Canadian, 1846-1888)
Camp in the Woods 1876
Oil on canvas
61.4 x 76.0 cm

Hahn, Emanuel Otto (Canadian, 1881-1957)
Portrait Head: Frances Nickawa
1925
Painted plaster
42.0 x 18.0 x 23.0 cm

Purchased with funds received from the late Mrs. Walter Gordon
Hind, William George Richardson (Canadian, 1833-1889)
Self-Portrait in Hunting Gear
c.1875
Oil and graphite on paper mounted on board
25.5 x 33.4 cm

Gift of the Betty Ann Elliott Fund
8 albumen prints of Canadian views, 19th century, from W. Notman Studio, Parks Studio, Bruce & Co. and others

Volunteer Committee Fund
Scott, Marian Dale (Canadian, 1906-1993)
Field Series - II 1949
Monoprint, oil, graphite, pencil on wove paper
73.6 x 58.5 cm

Field Series - III 1949
Monoprint, oil and scraping on wove paper
73.6 x 58.5 cm

Field Series - IV 1949
Monoprint and oil on wove paper
73.7 x 58.5 cm

Gift of three friends of the AGO
Surrey, Philip Henry (Canadian, 1910-1990)
Study for "The Crocodile"
c.1940
Chalk on wove paper
30.7 x 23.0 cm

Betty Ann Elliott Fund
Tully, Sydney Strickland (Canadian, 1860-1911)
Stewart Houston 1909
Coloured chalks on wove paper
50.6 x 40.8 cm (oval)

Purchased with the assistance of the Joan Chalmers Inuit Art Purchase Fund and AGO members
Unidentified (Inukjuak)
Mother and Child 1952-c.1953
Grey stone stained darker, white inlay, wax
20.5 x 20.3 x 21.2 cm

Purchased with funds received from the late Mrs. Walter Gordon
Various artists, mid to late 19th century
Album: "Tour Round The World 1882"
Containing 76 albumen prints
37.9 x 27.9 x 5.7 cm

Volunteer Committee Fund
Wood, Elizabeth Wyn (Canadian, 1903-1966)
Head of a Negress 1926
Painted plaster on black marble base
30.0 x 20.0 x 19.0 cm

Transferred from the E.P. Taylor Research Library and Archives, 1994
Harris, Lawren P. (Canadian, 1910-1994)
Figure Drawing 1939
Graphite on wove paper
28.8 x 20.6 cm

Pieter van der Hayden (Flemish, fl. 1550-1570) (after Pieter Brueghel)
The Battle of the Money-bags and the Strong Boxes
Engraving on laid paper
Gift of the Trier-Fodor Foundation Fund

Contemporary

Purchased with donations from AGO members
Graham, Rodney (Canadian, b.1948)
Jacob Grimm's Study in Berlin
Ink on paper
45.3 x 51.6 cm

Wilhelm Grimm's Study in Berlin 1860
Ink on paper
45.5 x 51.8 cm
Moodie, Kim (Canadian, b.1951)
Arrival 1994
Lithograph on Japanese paper
73.8 x 101.2 cm

Assimilation 1994
Lithograph on Japanese paper
73.8 x 101.2 cm

Conquest 1994
Lithograph on Japanese paper
73.8 x 101.2 cm

Departure 1994
Lithograph on Japanese paper
73.8 x 101.2 cm

Peggy Lownsbrough Fund
Benner, Ron (Canadian, b.1949)
Anthro-Apologies (And the trees grew inwards-for Manuel Scorza) 1979-80
Gelatin silver prints, photo-oil colours
122.0 x 214.0 (each)

Prints and Drawings

Trier-Fodor Foundation Fund
Bosse, Abraham (French, 1602-1676)
Les Vierges Folles c.1635
Etching and engraving on laid paper
26.7 x 33.8 cm

Dixon, John (Irish, 1740-1780) (after Nathanial Dance)
Mr. Garrick in Richard the Third 1772
Mezzotint on laid paper
63.2 x 39.7 cm

Purchased with funds received from the late Mrs. Walter Gordon
Carriera, Rosalba (Italian, 1675-1757)
Portrait of a Woman c.1730
Pastel
31.0 x 25.0 cm

Purchased with funds donated by Mrs. Gayn
Duchamp, Marcel (French, 1887-1968)
Obligation Monte Carlo, Monte Carlo Bond 1924-38
Colour lithograph on wove paper
31.9 x 23.1 cm

Purchased as an anonymous gift
Fuseli, Henry (Swiss, 1741-1825)
A Standing Nude Figure, seen from Behind (recto and verso) c.1780s
Pen and brown ink on laid paper
31.8 x 19.2 cm

Aaron Allan Edson (Canadian, 1846-1888)
Camp in the Woods 1876
Oil on canvas
Gift of the Volunteer Committee Fund

Trier-Fodor Foundation Fund
Heyden, Pieter van der (Flemish, fl. 1550-1570) (after Pieter Brueghel)
The Battle of the Money-Bags and the Strong-Boxes
Engraving on laid paper
23.8 x 30.7 cm

Hogarth, William (British, 1697-1764)
Columbus Breaking the Egg 1753
Etching and engraving on laid paper
26.3 x 26.0 cm

Purchased as a gift from Nancy Gelber and Dan Bjarnason
Martini, Pietro Antonio (French, 1737-1797)
Exposition au Salon du Louvre en 1787
Etching and engraving on laid paper
41.3 x 56.1 cm

Purchased as a gift of the friends of Prints and Drawings
Minartz, Tony (French, 1873-1944)
Menu for the "Société des Amis des Livres" 1911
Colour etching, letterpress on paper
28.2 x 19.0 cm
Menu for "Société des Amis des Livres" 1911
Etching on paper
28.2 x 19.0 cm

3 Printing Plates for the Menu for the "Société des Amis des Livres" 1911
Copper
15.5 x 10.3 cm (each plate)

Purchased as a gift of INCO Limited
Sharples, James (British, 1825-1892)
The Forge 1859
Engraving on chine colle
48.0 x 55.7

Marvin Gelber Fund
Tissot, James (French, 1836-1902)
23 prints; etchings, drypoints and mezzotints from the Collection of Allan and Sondra Gotlieb

Over 80 percent of the Gallery's exhibition space is dedicated to the display of its collection, which spans the Renaissance to the present. During the past year, a variety of temporary exhibitions complemented installations of the collection.

As part of its provincial mandate, the Gallery circulates exhibitions and related programs to communities in Ontario. This year, 55 centres throughout the province hosted Art Gallery of Ontario programs. The Gallery also mounts exhibitions for national and international tours. Venues in 1994/95 included Winnipeg, New York and New Haven, Connecticut.

Exhibitions presented at the Art Gallery of Ontario

The Michael Snow Project
11 March – 5 June 1994
Sponsored by AT&T
Organized by the Art Gallery of Ontario and The Power Plant, Contemporary Art Gallery at Harbourfront Centre. Special funding made available by the City of Toronto. Additional financial assistance generously provided by the Museums Assistance Program of the Government of Canada, The Canada Council, the Ontario Ministry of Culture, Tourism and Recreation, the Toronto Arts Council, and the Municipality of Metropolitan Toronto. Special thanks to Bowne of Canada Ltd. and the Canadian Filmmakers' Distribution Centre.

The Four Seasons: Etchings by Wenzel Hollar
1 April – 3 July 1994

A Taste for Italy: Master Drawings from the Collection of Marvin Gelber
1 April 1994 – July 3 1994

From the Centre: The Drawings of Luke Anguhadluq
23 April – 4 July 1994
Generously sponsored by BT Bank of Canada

Art in Bloom
26 April – 1 May 1995

Gary Hill: Selected Videotapes 1978–1990
7 June – 28 August 1994
Funding made available through The Canada Council

Robert Flaherty: Camera Studies
15 June – 18 September 1994

Gifts from Alkis Klonaridis
15 June – August 1994

Dan Graham: Public/Private
29 June – 25 September 1994
Organized by the Goldie Paley Gallery at the Moore College of Art and Design, Philadelphia. Major funding provided by the National Endowment for the Arts, the Pennsylvania Council on the Arts, and the Coutts Contemporary Art Foundation, Zurich, with additional support from the Sasha Levy-Barris International Program. Funding for the presentation at the Art Gallery of Ontario provided by The Canada Council

"Satisfying Companions": Prints, Drawings and Sculptures from Gauguin to Picasso
23 July 1994 – 22 January 1995

Re Appearances: An Installation by Panya Clark
6 August – 23 October 1994

From Cézanne to Matisse: Great French Paintings from The Barnes Foundation
17 September 1994 – 1 January 1995
Generously sponsored by Gluskin Sheff & Associates Inc. Special funding generously provided by the Government of Ontario through the Ministry of Culture, Tourism and Recreation. Additional support made available by the federal Department of Canadian Heritage, the Municipality of Metropolitan Toronto and the City of Toronto.

John Gutmann: Portfolio
21 September 1994 – 5 February 1995

Bruce Nauman: Editions
24 September – 22 January 1995

Perspective 94: Carlo Cesta and Sarah Stevenson
26 October 1994 – 8 January 1995
Sponsored by George W. Gilmour
Financial assistance also provided by the Ontario-Québec Commission for Cooperation

The Magic Toy Shop
12 November 1994 – 12 February 1995

The Sublime and Beautiful: Landscapes and Portraits of 18th-Century Britain
29 October 1994 – December 1995
This installation made possible by a generous gift from The Tecolote Foundation

Thomas Struth: Strangers and Friends
18 January – 7 May 1995
Organized jointly by The Institute of Contemporary Art, Boston, and the Institute of Contemporary Arts, London, England. Funding for the presentation at the Art Gallery of Ontario provided by The Canada Council

Dispersions identitaires : vidéogrammes récents du Québec/Identity Dispersions: Recent Videos from Quebec
25 January – 26 March 1995
Funding provided by The Canada Council

Ferdinand Hodler: Views and Visions
10 February – 17 April 1995
Sponsored in Canada by the Swiss Canadian Chamber of Commerce (Ontario) Inc. on behalf of a number of its corporate members. Organized by the Swiss Institute for Art Research, Zurich, in cooperation with Pro Helvetia, Arts Council of Switzerland. Tour organized by the Trust for Museum Exhibitions, Washington, D.C. Funding provided by Credit Suisse. Insurance provided by the Department of Canadian Heritage.

In a State of Reverie: Symbolist and Art Nouveau Prints from the Sondra and Allan Gotlieb Gift
10 February – 17 April 1995

Symbolism and Secession: A Selection of Photographs
10 February – 17 April 1995

The Pear and Its Pips: Auguste Bouquet and "La Caricature"
22 February – 25 June 1995

Milestones/Obsessions
29 March – 2 July 1995

Programs Circulated by the Art Gallery of Ontario

Barbara Hepworth: A Retrospective
Yale Center for British Art, New Haven, CT

David Rimmer: Films and Tapes 1968 to 1992
A Fraser Elliott Foundation Canadian Contemporary Exhibition
Anthology Film Archives, New York, NY

The Earthly Paradise: Arts and Crafts By William Morris and His Circle from Canadian Collections
Winnipeg Art Gallery

Edouard-Denis Baldus: Héliogravures. Selections from "Les Principaux Monuments de la France"
Whitby Arts Inc., The Station Gallery; Art Gallery of Windsor

From the Centre: The Drawings of Luke Anguhadluq
Laurentian University Museum and Art Centre, Sudbury; Thunder Bay Art Gallery; Rodman Hall Arts Centre, St. Catharines

Inuit Sculpture: The Williamson Collection of the Art Gallery of Ontario (Artreach 25)
Lynnwood Arts Centre, Simcoe; The Library and Gallery, Cambridge

Michael Snow *Around Wavelength*
Laurentain University Museum and Art Centre, Sudbury; Thunder Bay Art Gallery; Thames Art Gallery, Chatham Cultural Centre

Michael Snow: The Walking Woman Works (A)
Art Gallery of Windsor; Art Gallery St. Thomas-Elgin; Thunder Bay Art Gallery; Laurentian University Museum and Art Centre, Sudbury

Michael Snow: The Walking Woman Works (B)
The Gallery/Stratford; The Art Gallery of Peterborough; Macdonald Stewart Art Centre, Guelph; McMaster Museum of Art, Hamilton

René Magritte: L'Anniversaire (AGO Collection in Focus)
Rodman Hall Arts Centre, St. Catharines; Whitby Arts Inc., The Station Gallery; Laurentian University Museum and Art Centre, Sudbury

"Artists with Their Work" Programs

Janice Carbert, Colette Laliberté, Euan Macdonald and Sarah Nind: *Emerging Presence<*
University of Waterloo Art Gallery

Barbara Astman: Photographic Works
The Gallery/Stratford; McIntosh Gallery, London, Ontario

Rebecca Baird: Sculpture
Thunder Bay Art Gallery; Thames Art Gallery, Chatham Cultural Centre

Tom Benner: Sculpture
Art Gallery of Mississauga

Paul Couillard: Video Screening
Hamilton Artists' Inc.

Lee Dickson: Sculpture/Installation
Grimsby Public Art Gallery

Mike Hoolboom: Film Screening
Gallery 101 Artists' centre d'artistes, Ottawa

Natalka Husar: Painting
McIntosh Gallery, London, Ontario

Micah Lexier: Sculpture Installation
The Art Gallery of Peterborough; Artspace, Peterborough; The Library and Gallery, Cambridge; Tom Thomson Memorial Art Gallery, Owen Sound

Louise Noguchi: Sculpture/Installation
Art Gallery of Northumberland, Cobourg

Nancy Paterson: Video/Interactive Media Installation
Forest City Gallery, London, Ontario; Lynnwood Arts Centre, Simcoe

Andy Patton: Painting
Oakville Galleries: Gairloch Gallery

Warren Quigley: Installation
White Water Gallery, North Bay; Dundas Valley School of Art

Jim Reid: Painting
Tom Thomson Memorial Art Gallery, Owen Sound; White Water Gallery, North Bay

Susan Rynard: Video Screening
Hamilton Artists' Inc.

Steven Sanguedolce: Film Screening
Artspace Theatre, Peterborough

Ron Shuebrook: Painting
Whitby Arts Inc., The Station Gallery

Arlene Stamp: Installation
Lynnwood Arts Centre, Simcoe

Barbara Sternberg: Film Screening
Artspace Inc., Peterborough

An Whitlock: Sculpture/Installation
The Temiskaming Art Gallery, Haileybury

Speakers Service

Canadian Art in the 1800s
Gallery in the Grove, Bright's Grove

Edouard-Denis Baldus: Héliogravures
Whitby Arts Inc., The Station Gallery

From Cézanne to Matisse: Great French Paintings from The Barnes Foundation
Art Gallery of Hamilton (two lectures); Arts and Letters Club of Burlington; Belleville Public Library Art Gallery; Buffalo State College; Dundas Public Library; Erindale College, Mississauga; Fort Frances Museum; Gallery Lambton, Sarnia; Homer Watson House & Gallery, Kitchener; La société d'histoire de Toronto; Lake of the Woods Museum, Kenora; Lakeshore Village Artists' Co-operative, Etobicoke; Le réseau des femmes du sud de l'Ontario, Unionville; Macdonald Stewart Art Centre, Guelph; McMaster Museum of Art, Hamilton; National Council for Jewish Women, Zion Branch/Toronto Section, Thornhill; St. John Evangelist Church, Kitchener; St. John's-Kilmarnock School, Breslau; The Association of Professors of Obstetrics and Gynecology of Canada, Toronto; The Knoll Group, Toronto; The McGill Club, Toronto (two lectures); The Oakville Club; The Woodstock Art Gallery; The York Club, Toronto; Thunder Bay Art Gallery (two lectures); Time Canada Ltd., Toronto; Timmins Museum: National Exhibition Centre, South Porcupine; University Women's Club, Etobicoke

From the Centre: The Drawings of Luke Anguhadluq
Rodman Hall Arts Centre, St. Catharines; Thunder Bay Art Gallery

Gallery Education and the High Schools
The Art Gallery of Peterborough

History of Watercolours: A Painter's View
Museum of Northern History at the Sir Harry Oakes Chateau, Kirkland Lake (with workshop); Timmins Museum: National Exhibition Centre, South Porcupine

Michael Snow
Sir Sandford Fleming College, Haliburton

Michael Snow: *Around Wavelength* and The Walking Woman Works (A)
Thunder Bay Art Gallery

Michael Snow: The Walking Woman Works (B)
Macdonald Stewart Art Centre, Guelph; The Art Gallery of Peterborough; The Gallery/Stratford

The Christmas Story in Art
St. Peter's Church Erindale, Mississauga

William Morris
Museum of Northern History at the Sir Harry Oakes Chateau, Kirkland Lake

Management Responsibilities

The Board of Trustees, which is responsible for, among other things, the financial statements of the Art Gallery of Ontario (the "Gallery"), delegates to management the responsibility of the financial statements. Responsibility for their review is that of the Audit Committee. Each year the Trustees of the Gallery appoint independent auditors to examine and report directly to them on the financial statements. The financial statements were prepared by management in accordance with generally accepted accounting principles, which were consistently applied. Management maintains a system of internal accounting controls to ensure that transactions are accurately recorded on a timely basis, are properly approved and result in reliable financial statements. There are limits inherent in all systems based on the recognition that the cost of such systems should not exceed the benefits to be derived. Management believes its system provides the appropriate balance in this respect.

The Gallery's Audit Committee is appointed by the Board of Trustees annually and comprises several non-management individuals. The committee meets with management and with the independent auditors (who have free access to the Audit Committee) to satisfy itself that each group is properly discharging its responsibilities and to review the financial statements and the independent auditors' report. The Audit Committee reports its findings to the Board of Trustees for its consideration in approving the financial statements for issuance to the Members of the Gallery.

Glenn D. Lowry
Director

Auditors' Report

To the Trustees of the Art Gallery of Ontario:

We have audited the balance sheet of the Art Gallery of Ontario (the "Gallery") as at March 31, 1995 and the statement of financial activities for the year then ended. These financial statements are the responsibility of the Gallery's management. Our responsibility is to express an opinion on these financial statements based on our audit.

We conducted our audit in accordance with generally accepted auditing standards. Those standards require that we plan and perform an audit to obtain reasonable assurance whether the financial statements are free of material misstatement. An audit includes examining, on a test basis, evidence supporting the amounts and disclosures in the financial statements. An audit also includes assessing the accounting principles used and significant estimates made by the management, as well as evaluating the overall financial statements presentation.

In our opinion, these financial statements present fairly, in all material respects, the financial position of the Gallery as at March 31, 1995 and the results of its operations and the changes in its financial position for the year then ended in accordance with with generally accepted accounting principles. As required by the Corporations Act (Ontario) we report that, in our opinion, these principles have been applied on a basis consistent with that of the preceding year.

Ernst & Young

Ernst & Young
Chartered Accountants

Toronto, Canada
June 9, 1995

ART GALLERY OF ONTARIO

(INCORPORATED UNDER THE LAWS OF ONTARIO AS A CORPORATION WITHOUT SHARE CAPITAL)

BALANCE SHEET

AS AT MARCH 31, 1995 (WITH COMPARATIVE FIGURES AS AT MARCH 31, 1994) (IN THOUSANDS OF DOLLARS)

	General Funds		Capital Funds			Total		Total	
	1995	1994	Acquisitions	Volunteer Activities	Building	1995	1994	1995	1994
Assets									
Cash and short-term deposits	16		16		109	125	72	141	72
Marketable securities	1,141	44	250	807	334	1,391	939	2,532	983
Grants and accounts receivable	1,643	868	58	10	272	340	365	1,983	1,233
Interfund receivable (payable)	379	343	10	1,569	(1,958)	(379)	(343)		
Inventory	655	674						655	674
Prepaid exhibition expenses		1,620							1,620
Deferred pension expense (Note 4)	306	97						306	97
Works of art, at nominal value			1			1	1	1	1
Fixed assets, at nominal value	1	1						1	1
	4,141	3,647	335	2,386	(1,243)	1,478	1,034	5,619	4,681
Liabilities and Fund Balances									
Liabilities									
Bank loans (Note 3)	1,700	2,800			14,914	14,914	14,914	16,614	17,714
Bank indebtedness							12		12
City of Toronto loan		500							500
Accounts payable and accrued liabilities	3,799	2,277	9		212	221	700	4,020	2,977
Deferred revenue									
Barnes exhibition		2,500							2,500
Other programs	489	285		51	30	81	218	570	503
	5,988	8,362	9	51	15,156	15,216	15,844	21,204	24,206
Fund Balances									
General	(1,847)	(4,715)						(1,847)	(4,715)
Volunteer				2,335		2,335	799	2,335	799
Acquisition			326			326	508	326	508
Expansion and repair					519	519	446	519	446
Stage III Expansion (Note 7)					(17,081)	(17,081)	(16,726)	(17,081)	(16,726)
The Grange					163	163	163	163	163
	(1,847)	(4,715)	326	2,335	(16,399)	(13,738)	(14,810)	(15,585)	(19,525)
	4,141	3,647	335	2,386	(1,243)	1,478	1,034	5,619	4,681

(See Notes to Financial Statements)

On behalf of the Board of Trustees:
Trustee: Mr. Joseph L. Rotman
Trustee: Mr. Joseph Tanenbaum

ART GALLERY OF ONTARIO

STATEMENT OF FINANCIAL ACTIVITIES

YEAR ENDED MARCH 31, 1995 (WITH COMPARATIVE FIGURES FOR THE YEAR ENDED MARCH 31, 1994) (IN THOUSANDS OF DOLLARS)

	General Funds		Capital Funds			Total		Total	
	1995	1994	Acquisitions	Volunteer Activities	Building	**1995**	1994	**1995**	1994
Revenue									
Grants (Note 8)									
Government of Ontario	**11,582**	11,678			795	**795**	2,130	**12,377**	13,808
Government of Canada	**416**	752			88	**88**		**504**	752
Metropolitan Toronto	**500**	571						**500**	571
	12,498	13,001			883	**883**	2,130	**13,381**	15,131
Income									
Admissions revenue	**827**	780						**827**	780
Membership fees	**984**	509						**984**	509
Education, outreach and program income	**493**	451						**493**	451
Miscellaneous revenue	**231**	335		1,121	7	**1,128**	181	**1,359**	516
Gallery Shop	**2,671**	2,534						**2,671**	2,534
Dining Services	**1,633**	1,193						**1,633**	1,193
Barnes revenue (schedule 1)	**19,204**							**19,204**	
Investment income	**141**	58	26	49	17	**92**	97	**233**	155
Donations and bequests	**1,286**	1,255	65		152	**217**	114	**1,503**	1,369
Art Gallery of Ontario Foundation (Note 2)	**483**	255	27			**27**	37	**510**	292
Gifted works of art			22,111			**22,111**	2,007	**22,111**	2,007
Stage III Expansion (Note 7)					927	**927**	1,567	**927**	1,567
	27,953	7,370	22,229	1,170	1,103	**24,502**	4,003	**52,455**	11,373
	40,451	20,371	22,229	1,170	1,986	**25,385**	6,133	**65,836**	26,504
Expenditures									
Administration	**2,941**	2,234	6	655	4	**665**	150	**3,606**	2,384
Physical plant and security	**4,651**	4,442						**4,651**	4,442
Curatorial, exhibitions	**5,160**	5,186						**5,160**	5,186
Education, outreach & programs	**2,544**	2,307						**2,544**	2,307
Membership and fundraising	**902**	1,101						**902**	1,101
Marketing and promotional costs	**1,420**	1,566						**1,420**	1,566
Gallery Shop	**1,921**	2,264						**1,921**	2,264
Dining Services	**1,372**	1,232						**1,372**	1,232
Barnes expenses (Schedule 1)	**15,622**							**15,622**	
Accession of art for collection									
Gifted			22,111			**22,111**	2,007	**22,111**	2,007
Purchased			323			**323**	38	**323**	38
Building repair and renovation					978	**978**	2,284	**978**	2,284
Stage III Expansion (Note 7)					1,286	**1,286**	1,668	**1,286**	1,668
	36,533	20,332	22,440	655	2,268	**25,363**	6,147	**61,896**	26,479
Excess (deficiency) of revenue over expenditures for the year	**3,918**	39	(211)	515	(282)	**22**	(14)	**3,940**	25
Fund transfers (Note 9)	**(1,050)**	(33)	29	1,021		**1,050**	33		
Net increase (decrease) in fund balances	**2,868**	6	(182)	1,536	(282)	**1,072**	19	**3,940**	25
Fund balances, beginning of year	**(4,715)**	(4,721)	508	799	(16,117)	**(14,810)**	(14,829)	**(19,525)**	(19,550)
Fund balances, end of year	**(1,847)**	(4,715)	326	2,335	(16,399)	**(13,738)**	(14,810)	**(15,585)**	(19,525)

(See Notes to Financial Statements)

Schedule 1 – Barnes Exhibition
Year ended March 31, 1995 (in thousands of dollars)

During the year, the Gallery held the exhibition *From Cézanne to Matisse: Great French Paintings from The Barnes Foundation*. All related revenue and expenses incurred have been recognized as current year's financial activities. Certain indirect income and expenditures are allocated to this exhibition on the basis of management's best estimates.

Revenue	
Grants (Note 8)	
Government of Ontario	3,750
Income	
Admissions revenue	6,072
Education, outreach and program income	197
Miscellaneous revenue	973
Gallery Shop	6,588
Dining Services	624
Donations and bequests	1,000
	19,204
Expenditures	
Administration	196
Physical plant and security	1,104
Curatorial, exhibitions	5,765
Education, outreach and programs	280
Membership and fundraising	114
Marketing and promotion costs	2,901
Gallery Shop	4,738
Dining Services	524
	15,622
	3,582
Allocation of Volunteer Activities (Note 9)	(925)
Net Income	2,657

1. Summary of significant accounting policies

The Art Gallery of Ontario (the "Gallery") is an agency of the Ministry of Culture, Tourism and Recreation of the Province of Ontario by virtue of the Art Gallery of Ontario Act 1966.

The financial statements of the Gallery have been prepared on a going concern basis in accordance with generally accepted accounting principles consistently applied. The significant accounting policies are summarized below:

a) Fund accounting

The accounts of the Gallery are maintained in accordance with the principles of fund accounting by which resources for various purposes are classified for accounting and reporting purposes into funds that are in accordance with the direction issued by the Board of Trustees. Transfers between the funds are made when approved by the Executive Committee. For financial reporting purposes, there are two groups of funds:

(i) The general funds include the day-to-day transactions of the Gallery's Operating Fund, Dining Services and Gallery Shop. In 1993, the Volunteer Committee and the Gallery formed the Gallery Shop on the basis of a joint venture to operate all retail activities. All profits and losses are shared equally by the partners.

(ii) The capital funds comprise funds which are not available to meet operating expenditures. The Acquisitions Fund is primarily for the purchase of art and includes, at a nominal value of one thousand dollars, the Gallery's collection of works of art which have been donated to the Gallery or purchased by it. The Volunteer Activities Fund is operated by the Volunteer Committee. The Building Fund includes amounts that are designated to finance expansion and major repairs to the Gallery's facilities, including the Stage III Expansion.

(b) Basis of Statement of Financial Activities

The statement of financial activities shows the funds received by, disbursed by or transferred between the various Gallery funds in the current reporting year using the accrual basis of the accounting.

(c) Marketable Securities

Marketable securities are carried at market value.

(d) Inventory

Inventories of goods held for resale are valued at the lower of cost and net realizable value.

(e) Works of Art

In conformity with accounting policies generally followed by art museums, the value of works of art has been excluded from the balance sheet except for a nominal value of one thousand dollars. The value of art acquired by gift during the year is included in the statement of financial activities as revenue at appraised value as determined by individual appraisers. Purchased art is included in the statement of financial activities at cost and, together with gifted art acquired during the year, is shown as accession of art for collection.

(f) Fixed Assets

Fixed assets are accounted for as expenditures in the period they are acquired except for a nominal amount of one thousand dollars included in the balance sheet. Accordingly, no depreciation is recorded in the accounts.

(g) Grants, Donations and Bequests

Grants, donations and bequests are included in the statement of financial activities in the year received or receivable, except where the revenues are directed to a specific activity by the donor.

Funds for designated programs received prior to the year in which the program is to be carried out are recorded in the balance sheet as deferred revenue.

(h) Pledges

Pledges are not recorded as revenue until the pledged donations are received by the Gallery.

(i) Donated Services

The value of volunteer and other services donated to the Gallery is not recorded in the financial statements.

(j) Membership Fees

Annual membership fees are included in the operating revenue as received.

2. The Art Gallery of Ontario Foundation

The Art Gallery of Ontario Foundation (the "Foundation") is incorporated under the laws of Ontario as a separate corporation without share capital and receives and manages the general endowment funds of the Gallery. The accounts of the Foundation are not included in the accompanying financial statements. Funds from the Foundation are given to the Gallery when approved by the independent Board of Trustees of the Foundation.

During the year, the Foundation contributed $483,000 (1994 – $255,000), and $27,000 (1994 – $37,000) respectively to the Operating and Acquisitions Fund of the Gallery.

3. Bank Loans

The Gallery has two lines of credit, one for operating purposes and one to finance the Stage III Expansion.

The line of credit for operating purposes is a $4.5 million revolving demand loan bearing interest at the prime lending rate plus one quarter percent.

The line of credit for the Stage III Expansion is a $15 million non-revolving demand loan, repayable in full on or before September 30, 1996, with an interest rate of prime plus one percent.

Interest expenses for the Operating Fund and Stage III Expansion are respectively $10,000 (1994 – $51,000) and $1,284,000 (1994 – $969,000).

4. Pension Plan

The Gallery maintains a pension plan which covers substantially all of its employees. The plan provides retirees with pension benefits based on previous contributions or on the greater of length of service and the last five years of earnings. The most recent actuarial reports were prepared as at December 31, 1993, based on management's best estimates of employee compensation levels, turnover, retirement rates, mortality, inflation and investment returns. Based on these estimates, the present value of the accrued pension benefits as at December 31, 1994 is projected to be approximately $5,592,000. The net assets available as at December 31, 1994 to provide these benefits is approximately $6,525,000. Pension expense for the year was $123,000 (1994 – $308,000). As at March 31, 1995, there have been no significant changes in the Gallery's obligation or the value of assets available to meet these obligations. The excess amount funded over the amount expensed is included in the balance sheet as deferred pension expense.

5. Income Tax

The Gallery is a registered non-profit organization under the Income Tax Act and is exempt from income tax.

6. Statement of Changes in Financial Position

A separate statement of changes in financial position is not presented as cash flows from operating, investing and financing activities are contained in the other financial statements.

7. Stage III Expansion

The Gallery completed the Stage III building program in 1993. During the year certain additional costs were incurred. The total cost of the project including interest expense is $62.3 million to the end of March 1995.

At March 31, 1995, the Gallery had received $45.1 million including grants, donations and interest income. In addition, pledges made by the private sector toward the Stage III Expansion project payable in 1995/96 and subsequent years amount to approximately $3.5 million. These outstanding pledges are not recorded in the financial statements.

8. Grants

Details of grants are as follows:
(in thousands of dollars)

	1995	1994
Government of Ontario		
Operating:		
Base Operating	**11,519**	11,589
French Language Services	**38**	71
Miscellaneous Programs		5
Outreach Ontario	**14**	
Experience (training)	**11**	13
Sub-total	**11,582**	11,678
Barnes Exhibition (Schedule 1)	**3,750**	
Building:		
Capital Projects	**795**	2,130
Total Government of Ontario	**16,127**	13,808
Government of Canada		
Operating:		
Department of Communications		
Core Funding	**214**	214
Other Programs	**108**	392
Canada Council	**94**	146
Building:		
Department of Communications	**88**	
Total Government of Canada	**504**	752
Metropolitan Toronto		
Operating:		
Core Funding	**500**	571
Total Metropolitan Toronto	**500**	571
Total Grants	**17,131**	15,131

9. Fund Transfers

During the year, $1,300,000, which includes $925,000 earned by the Gallery Shop during the Barnes Exhibition, was transferred from the Operating Fund to the Volunteer Fund, being 50 percent of the net profits of the Retail Joint Venture. $250,000 was transferred from the Volunteer Fund to the Operating Fund, being the sponsorship of the "Innuit Gallery". $29,000 was transferred from the Volunteer Fund to Acquisitions in support of purchase of works of art.

10. Comparative Financial Statements

The comparative financial statements have been reclassified from statements previously presented to conform to the presentation of the 1995 financial statements.

Barnes Exhibit Programming
From September to December 1995, programming focused on *The Barnes Exhibit*. Over 37,000 students visited the exhibition with school groups, and, in addition, Gallery educators presented a variety of workshops and lectures for their teaching colleagues.

Adult studio workshops focused on the Barnes Collection to explore the nature of colour. A special weekly noon-hour film series featured Impressionist themes. Adult groups participated in a special orientation to the exhibition with such programs as "Breakfast with Barnes" and "Conversation with Barnes."

School Programs
The Gallery offers interactive learning experiences in both English and French for students from the Early Years to the Specialization Years. Programs range from tours of the Gallery's collection and temporary exhibitions to studio activities and themes that reflect the education system's new integrated curriculum guidelines. Such new programs as "Looking Inside Out," which addresses cultural diversity for elementary students, reflect the holistic and global education approach that the Gallery is integrating into its programming.

Professional Development for Teachers
A wide variety of services is available for educators to enrich their use of the Gallery as a program development resource. Programs include professional development workshops, in-service training, pre-visit orientation materials and teacher resource kits. These programs are cross-curricular and designed to meet the needs of both generalist teachers at the elementary level and teachers of history, English, media literacy and art at secondary and post-secondary levels.

Talks and Tours
Talks and walking tours of the Gallery's collection and special exhibitions are offered in English, French, Cantonese and Mandarin. Visits are also customized in response to special needs. "Ask Me" guides are stationed regularly in the contemporary galleries to respond to questions and informally discuss contemporary art with visitors. The Gallery also offers programs for adult learners of English as a Second Language, which are designed to stimulate interest in our collections while giving adult students the opportunity to develop their English-speaking skills.

In order to provide multiple perspectives on works of art, the Gallery developed a series of talks by artists and other personalities. Recent examples included a full program around *The Michael Snow Project* with participants from filmmaking, literature, graphic design, visual arts, architecture and the media. The exhibition *Dan Graham: Public/Private* featured talks by Dan Graham and other artists, architects and urban designers, as well as a panel discussion among representatives from the music, literature and filmmaking disciplines.

Another new touring program, New Ways of Looking at Art: Improv Art and Tales, was launched in 1994/95. These informal tours, which involve audience participation, explore new ways of looking at art focusing on a more personal and imaginative approach to interpretation.

Off the Wall! – Dr. Mariano Elia Hands On Centre
The interactive Off the Wall! program in the Dr. Mariano Elia Hands On Centre provides visitors of all ages with ten dynamic activity stations, where everything from computers to period costumes can be used to explore art concepts. In 1994/95 the centre bustled with over 20,000 adults and children who played, explored, built things and imagined. Two new activity stations invited visitors to creatively investigate ideas in the Michael Snow and Barnes exhibitions.

Sunday Studio
The Gallery's popular drop-in Sunday Studio allows visitors the opportunity to try their hand at drawing, painting, printmaking and sculpture.

Family Programming
A growing public demand for family activities inspired the Gallery to launch Family Sundays in January 1995. Families participated in many activities, including building wooden sculptures in the galleries; exploring the collection through the stories, music and rhythms of Toronto storytellers; learning about animation; and much more. This new program met with tremendous success and will continue in 1995/96.

The Gallery's March Break program attracted over 8,000 parents and children. Special programs included puppet shows, youth dance performances, computer art and animation workshops.

Anne Tanenbaum Gallery School

Continuing a tradition that has spanned more than 60 years, the Gallery School offers a wide variety of studio art classes. Students benefit from the spectacular studio space and from access to the Gallery's collection. Students of all ages are supervised by professional artists and instructors.

Lectures/Symposia/Dialogues

The Gallery offers a series of lectures and symposia to complement major exhibitions and aspects of the collection. In 1994/95, lectures focused on the exhibitions The *Michael Snow Project* and *The Barnes Exhibit*, and also on aspects of works of art on paper. Lectures were also presented in the Gallery's historic house, The Grange.

This past year saw the launch of the ongoing Wednesday evening program series, *Perspectives on Art and Contemporary Culture*, which explores current issues and debates. The programs in this series explore the Gallery's role to serve as a forum for a broad range of communities, interests, values, experiences and cultural practices. The first theme in this series, *Drawing the Line: Censorship and Sexuality*, presented in cooperation with the CBC, explored the issue of "acceptable"sexual norms and representation in works of art through a variety of talks, lectures, film presentations, readings, displays and discussions. The second series, *Locating Communities*, addressed issues of community, identity and displacement.

Community Projects

As part of its commitment to be a forum in which members of the public can respond and interact with art, the Gallery has developed a new program of community projects. This program enables individuals and groups to present their own installations based on their reaction to works of art on display. In 1994/95, installations were presented by Environmental Design students from the Ontario College of Art in response to the works and themes presented in the exhibition *Dan Graham Public/Private*, and by elementary level students from Ballantrae Public School in Stouffville, Ontario in response to the Impressionist works on display in *The Barnes Exhibit*.

Paper Prayers, another community project, was launched in November 1994 by the Art Gallery of Ontario to commemorate the loss suffered throughout the community as a result of AIDS. Members of the public were invited to make "paper prayers" as a wish for good health and a cure for the sick. The prayers were displayed at the Gallery and visitors were invited to take a paper prayer and leave a donation to "From All Walks of Life," Toronto's fund-raising walk for AIDS.

Film and Video

In 1994/95 the Gallery co-presented hundreds of films in the Jackman Hall, working primarily with Cinematheque Ontario, but also with many community groups including the Toronto Film Society, the Toronto Jewish Film Society, the Lesbian and Gay Film and Video Festival of Toronto, Desh Pardesh, the Images Festival of Independent Film and Video, and others.

The Gallery's popular Friday noon-hour film series continued, drawn from the Edward P. Taylor Audio-Visual Centre's collection of films and tapes on art and artists.

The Gallery's commitment to film and video as an art form was also demonstrated by the following exhibitions in the Film and Video Gallery: *Presence and Absence: The Films of Michael Snow 1956–1991*; *Gary Hill: Selected Videotapes, 1978-1990*; *Dispersions identitaires : vidéogrammes récents du Québec/ Identity Dispersions: Recent Videos from Quebec.*

Live Performances

The Gallery offers regular live performances throughout the year. Highlights of the recent year included presentations of classical music with the Royal Conservatory of Music, the Canadian Chamber Academy, Opera Atelier, the Associates of Toronto Symphony, and many fine independent soloists and chamber groups. Performances of jazz and improvisational music were also presented

throughout the year. Guests included Kieran Overs, Mike Murley, Casey Sokol, Brian Dickinson, Mosaic, James Pett and others.

Dance performances form part of the Gallery's ongoing series of live performances. In 1994/95 presenters included Hedy Minten, Carly Wong, David Earle, York University, Canadian Children's Dance Theatre, KidCo and others.

Publications

In the past year the Gallery produced the following publications:

L'Anniversaire: René Magritte

Gary Hill: Selected Videotapes 1978–1990

Perspective 94: Carlo Cesta and Sarah Stevenson

Thomas Struth: Strangers and Friends
(Published jointly by the Art Gallery of Ontario; the Institute of Contemporary Arts, London; The Institute of Contemporary Art, Boston)

Dispersions identitaires : vidéogrammes récents du Québec/ Identity Dispersions: Recent Videos from Québec

Barbara Hepworth: A Retrospective
(Published jointly by the Art Gallery of Ontario and Tate Gallery Liverpool)

Michael Snow: Around Wavelength

Michael Snow: The Walking Woman Works

Edward P. Taylor Audio-Visual Centre

The Edward P. Taylor Audio-Visual Centre is widely used as a valuable resource by art historians, teachers, students, artists and members of the public across Canada. It lends a wide range of arts-related audio-visual materials across Canada. The centre's holdings include more than 152,000 slides and close to 1,000 videotapes, as well as a wide selection of media kits, audiotapes and a growing collection of videodiscs.

Edward P. Taylor Research Library and Archives

The Art Gallery of Ontario houses Toronto's premier art research library. Its collection includes over 100,000 volumes on the history of art, 40,000 documentation files on Canadian art and artists, manuscript collections and publications in microform. The library also encompasses the Gallery's institutional archives.

Marvin Gelber Print and Drawing Study Centre

The Gallery's collection of more than 11,000 works on paper can be seen, appreciated and studied by members of the public in the Marvin Gelber Print and Drawing Study Centre. The centre hosts group visits from post-secondary institutions and provides lectures to special interest groups. In 1994/95, a new program series entitled "Close Encounters" was launched. This series, offered in both the Marvin Gelber Print and Drawing Study Centre and the Anne Tanenbaum Gallery School, combined intimate firsthand viewing and discussion of the masterworks with guest speakers and studio activities.

Edward P. Taylor Research Library and Archives

Photographic Resources

A large selection of photographs, slides and ektachromes of the Gallery's collection and special exhibitions are available for research, study and purchase.

Gallery Shop

The Gallery Shop features a unique selection of books, videos, reproductions, posters, artist-designed jewellery, gifts, Canadian crafts, children's games, art activity items and the Art Rental and Sales Gallery.

The Gallery Shop is operated as a joint venture between the Art Gallery of Ontario and its Volunteer Committee. All proceeds help support Gallery activities.

Dining Services

Visitors to the Gallery can choose from a variety of dining services – its café, restaurant, Atrium Bar and the Ridley Members' Lounge. The Gallery also provides a unique setting for special events and receptions organized by its corporate and private clients.

The Gallery's body of volunteers is one of its most valuable resources. Over 900 volunteers enhance the institution's operation through their contribution and participation in virtually every area of the Gallery.

The Barnes Exhibit

Gallery volunteers played a critical role in providing services to visitors during The Barnes Exhibit. They undertook the acoustiguide service as a joint venture with Acoustiguide of Canada.

Over 1,700 additional volunteers were recruited to help operate the Acoustiguide sales, retail and satellite shops and to meet and greet Gallery visitors.

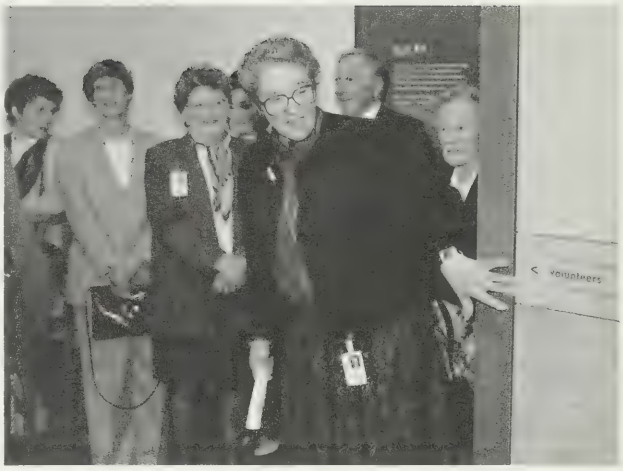
The Grange

Volunteers are responsible for the operation of The Grange and its programs. Built in 1817, The Grange is the oldest existing brick house in Toronto and was the Gallery's first home. It is fully restored to its 1830s splendour and is operated by the volunteers as a "living" museum. Special activities in 1994/95 included lectures and guided tours for children, adults and English as a Second Language (ESL) groups.

Retail Activities

The Gallery Shop is operated as a joint venture between the Art Gallery of Ontario and its Volunteer Committee. Volunteers are actively involved in every aspect of the shop's operation including staffing and product selection in the Book, Gift, Jewellery and Reproduction departments as well as the Art Rental and Sales Gallery. All proceeds from the Gallery Shop support Gallery activities.

Visitors at The Grange



Volunteer Committee President Jane Aitken points to the new sign naming one of the Inuit galleries in honour of Gallery volunteers.

Docents

Docents provide gallery talks and tours for special, adult and school groups, for the "Ask Me" program in the contemporary galleries and for ESL groups. Docents also contribute talks and tours for special projects of the Volunteer Committee and for corporate events.

Fund-Raising

The volunteers are known for their innovative and entrepreneurial skills in fund-raising. *Art in Bloom*, a major fund-raising project of the Volunteer Committee in 1994/95, included an exhibition of flowers and art by garden club members and professional florists from Ontario as well as a program of lectures and demonstrations.

The volunteers also sponsored a gallery of Inuit art and created a bursary, the proceeds of which are to be awarded annually to support students in the Gallery School's Advanced Studio program. Volunteers also directed funds to various Gallery activities, such as the acquisition of works of art for the Gallery's collection, exhibition and program sponsorship, and acquisitions for library and audio-visual centres.

Travel AGO/Gallery Hopping

The Volunteer Committee organizes trips that focus on the art and architecture of cities around the world. In 1994/95, Travel AGO organized visits to New Orleans, Spain and Portugal, Eastern Europe, Hudson River, Mexico and Venice.

Gallery Hopping offers members short trips to local treasures, new galleries and special exhibitions. Gallery Hops this year included visits to centres in Toronto and southern Ontario.

Membership Centre
Throughout 1994/95 volunteers operated the Libby and Blair MacAulay Membership Centre in George Weston Hall, where they offered information about membership benefits, sold or renewed memberships, and provided on-site orientation to visitors. Membership volunteers were active throughout the year supporting special events, exhibition openings, special exhibitions and fund-raising projects. A special corps of student volunteers was also recruited to assist with March Break, Kidsummer and other special events.

Resource Centres
The Gallery's resource centres depend on volunteer resources to extend their service to the public. In 1994/95 volunteers supported the operations of the Marvin Gelber Print and Drawing Study Centre, the Edward P. Taylor Research Library and Archives, the Lismer Library and the Dr. Mariano Elia Hands On Centre.

Junior Committee
The Junior Committee of the Volunteer Committee focuses its activities on staffing, selecting and developing products for the children's section of the Gallery Shop, art education, and fund-raising. A cookbook entitled *Simply Soups, Salads and Sweets* was published and the proceeds designated for new acquisitions.

Young Associates
The Young Associates of the Art Gallery of Ontario is a special committee of the Volunteer Committee. Its executive organized events and activities geared to people in their 20s and 30s. Highlights during the past year included a tour of a software development company, an exclusive tour of and reception for the Barnes exhibition, a Holiday celebration, and lectures and tours of current Gallery exhibitions.

The Gallery depends on the generosity of individuals, corporations and foundations to provide programs and services to the public. Each year the Gallery's Annual Giving Fund raises financial support through membership fees, exhibition and program sponsorship, donations for art purchases, special projects and general contributions to the Gallery. The following listing acknowledges the support of our corporate, foundation and individual donors in all Contributing Member categories.

Exhibition, Program and Special Project Sponsorship

Exhibitions

From Cézanne to Matisse: Great French Paintings from The Barnes Foundation
Sponsored by Gluskin Sheff & Associates Inc.

Ferdinand Hodler: Views and Visions
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From the Centre: The Drawings of Luke Anguhadluq
Sponsored by BT Bank of Canada

The Sublime and Beautiful: Landscapes and Portraits of 18th-Century Britain
Sponsored by The Tecolote Foundation

Perspective 94: Carlo Cesta and Sarah Stevenson
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Programs

Family Programs
Sponsored by Nelvana

Spring into Art 1995
Sponsored by Nelvana with additional support from Microsoft

David Rimmer: Films and Tapes, 1968-1992 (circulating exhibition)
Sponsored by The Fraser Elliott Foundation

Perspectives on Art and Contemporary Culture: Locating Communities
Sponsored by The Laidlaw Foundation

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Sunday Studio and Off the Wall!
Crayola

Island Breezes: Jamaican Children's Art
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Special Lecture Series
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Special Projects

Inuit Art Gallery
Volunteers of the Art Gallery of Ontario

The Henry White Kinnear Education Theatre
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Art in Bloom 1994
City and Country Home magazine; Holt Renfrew; Red Rose Tea; White Rose Crafts and Nursery Sales Ltd.

The Art Gallery of Ontario wishes to acknowledge the generosity of the following donors:

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Mary Ann Miller
Special Events Coordinator
Debra Sawatsky *Secretary*

Food and Beverage

Adrian Landtwing *Manager*
Nenad Andrasic
Restaurant Supervisor
Philip Ou *Executive Chef*
Linda Parke *Sous Chef*
Manem Gaber *Waiter*
Glen Gibson *Waiter*
Jack Kwan *Waiter*
Bhuvanendran Rasie *Busperson*
Mahendran Rasie *Waiter*
Vittoria Zadra *Waiter*
Arturo Hernandez
Bartender (part-time)
Christine Jukic *Waiter*
Hector Vilorio *Waiter*
Shirley Cheng
Sandwich maker/Food server
Monica Fong *Cashier*
Chine Chine Koo *Busperson*
Chan Mee Kiu Tam
Sandwich maker/Food server
Lam Lan Ng *Garde Manger*
David T. K. Thai *Saucier*
George Joseph *Dishwasher*
Quoc Quang Dang
Saucier (part-time)
Rudolf Durrant
Dishwasher (part-time)
Raymond McFarlane
Saucier (part-time)
Charles Nugent
Dishwasher (part-time)

Volunteer Services

Peter Gale *Manager*
Evelyn Howorth *Coordinator*
Anna Galati *Secretary*
Peggy Eades
Secretary/Coordinator, The Grange

Michel Lambeth (Canadian, 1923-1977)
Greg Curnoe, c. 1965; gelatin silver vintage print.
Gift of Av Isaacs

Art Gallery of Ontario
317 Dundas Street West, Toronto
Ontario M5T 1G4

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ART GALLERY OF ONTARIO

MUSÉE DES BEAUX-ARTS DE L'ONTARIO